Results of the War Tax During First Week

DRAMATIC MIRROR
THE MOTION PICTURES AND THE STAGE

NOVEMBER 17, 1917

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DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

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FIRST WEEK OF WAR TAX SHOWS BAD EFFECT UPON THEATER BUSINESS

General Decrease in Playhouse Patronage Reported Throughout Country—Managers Consider Retrenchment Plans—Road Companies Called In—Manager, Actor and Playgoer Explain Slump to Mirror Representative—Three New Rulings

The war tax upon amusement admissions has affected theatrical business very seriously during the first week of its operation. Reports from several theaters where successful attractions are being presented indicate that the loss in patronage in some cases amounts to 50 per cent. since November 1, the date on which the tax went into effect. While there is an effort on the part of the more optimistic to attribute the business slump here to the strife and excitement that attended the Mayoralty election, reports from other towns and cities show a general decrease in theater patronage since the tax became operative. During the past week business was notoriously bad, though a marked decline in theatrical patronage has been apparent for several weeks.

The United Managers' Protective Association held a meeting in its rooms in the New York Theater Building last week to discuss the workings and effects of the war tax. Most of the leading managers were represented and all agreed that business was unusually poor. As there is no indication at present that the tax will be reduced, it is believed that amusement enterprises will suffer more and more as time goes on unless some drastic step be taken to insure better patronage.

Managers Consider Effects of Tax

What this step will be no one knows at the present time. There has been a suggestion in some quarters that operating expenses be lowered by the reduction of actors' salaries and an elimination of poster advertising, but no definite action has as yet been taken. At the next meeting of the managers' association it is expected that some uniform plan of retrenchment will be offered which will meet the approval of the theatrical world. Managers hesitate about making a cut in salaries and are hoping that some other means may be discovered for the amelioration of the present unfavorable conditions.

A prominent manager with whom a MIRROR representative talked yesterday attributed the business slump to the fact that the public is paying high prices for food and fuel and is spending money upon various war charities and Liberty Loan instalments.

Public Feels It Must Retrench

"The tax upon admissions," he said, "comes at the same time that people are paying off their Liberty Loan instalments at the banks and settling their monthly accounts at the stores. In addition, prices for commodities have advanced and the people realize they are facing dark times—times in which they feel they must retrench in their purchase of luxuries. And despite the fact that the theater offers diversion from the depression of war news, it is considered, nevertheless, a luxury and something that can be dispensed with. People are also being asked continually to contribute to war charities and benefits, and this naturally reacts upon the theatrical business."

The manager pointed out that the theaters throughout the country were also experiencing a severe slump. The lack of transportation facilities, owing to the troop movements, has resulted in the cancellation of many bookings. Now that the tax has gone into effect those companies which have gone on tour and have been making the best of the unfavorable traveling conditions are being called in rapidly. There is no demand for theatrical attractions. People, if they want amusement, prefer the motion pictures, the prices of admission to which are low.

Will Patronize Only Big Hits

A well-known actor told the MIRROR reporter that the falling off in theater patronage was not so much due to the fact that a war tax had to be paid on all admissions, but to the fact that people were not intending to pay more than the customary $2 for attractions which were not considered as big successes.

"You will observe," he said, "that no business depression has been reported in the cases of such hits as 'Jack o' Lantern,' 'Chu Chin Chow,' 'Miss 1917' and 'Polly with a Past.' It is only those attractions which were bound to be failures or only moderate successes at the most which are closing their engagements ahead of time since the public considers their prices of admissions, plus the war tax, prohibitive."

That the theatrical attendance in New York has diminished of late has become increasingly evident is proved by the hurried departure of plays, some of which had prominent stars in their casts, from Broadway houses, when in other seasons they would have remained for engagements of several weeks.

"The Old Country," in which William Faversham appeared; "Anthony in Wonderland," Henry Miller's starring vehicle; "The Rescuing Angel," in which Billie Burke was presented; "Romance and Arabella," in which Laura Hope Crews was starred; "Eve's Daughter," "The Torches" and "The Love Drive" are among the attractions which have ended their engagements sooner than would have been the case in another season. The advance sales on most of the attractions in town are reported to be very light and one of the leading cut-rate ticket agencies was said to have lost $4,500 in a week as a result of the refusal of the public to pay more money than it had been accustomed to for productions which could not be classified as big hits.

"Managers Must Take Blame"

In order to arrive at a comprehensive view of the business slump in theatrical business the MIRROR also interviewed a steady patron of the theater and it was his opinion that the managers themselves must take the blame in the long run for the present decrease in patronage.

"For years," he said, "the managers have charged high prices for unmeritorious attractions,"—attractions for which tickets could be bought at cut-rate agencies at lower prices than asked in the box-office. Now the public has called a halt. It will not pay what it considers a prohibitive price for an attraction, not of the big hit class. And the tax added to the regular prices asked at the agencies makes the charge for the tickets to moderate successes and recognized failures prohibitive.

"Should Charge $1.50 for Best Seats"

"Instead of considering plans of reducing salaries and eliminating poster advertising the managers should reduce the prices of tickets to $1.50 for the best seats. They would have no trouble then in filling their houses. And they would make money besides. Now it is hard for them to give tickets away. At the first cry of distress the managers blame the public when as a matter of fact they should blame themselves. They saw the handwriting on the wall and failed to take heed. Their sense of showmanship should have told them that the people will not pay $4.40 for a pair of tickets to a Broadway attraction that is not worth over $3.30 at the most."

As to how long the slump will last there is a difference of opinion. Some of the theatrical men believe that conditions will improve as soon as the public understands the operation of the ticket tax. According to Ligon Johnson, attorney for the United Managers' Protective Association, many theatergoers are under the impression that the revenue is in some way for the managers' benefit.

"The law stipulates clearly," said Mr. Johnson, "that the tax of 1 cent on each 10 cents or fraction of the price

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WANT ELECTRIC SIGN HOURS READJUSTED

Theater Men Say Streets Are Most Crowded from 6 to 9 and 11 to 11.30 P.M.

In order that the Great White Way may remain both "great" and "white" and still be patriotic, a campaign has been begun to readjust the hours when the big electric signs may be displayed. Under the orders of Dr. Harry A. Garfield, the Federal fuel administrator, the signs are to be turned on at 7:45, and continue until 11 o'clock. It is expected that the light-saving campaign of the Administration will save no less than $250,000 worth of coal during the year.

It is the opinion of theatrical managers, hotel and restaurant proprietors that conservation of coal in electric-light advertising could be maintained in the same proportion were the time of display changed to those hours during which the greatest number of people are on the street. They point out that these hours are from 6 to 9 P.M., and from 11 to 11:30 o'clock. The majority of Great White Way visitors are to be found during these hours, it is claimed. People are on their way to cafes and restaurants and the theaters. The unusually crowded traffic condition which prevails from 6 to 9 and from 11 to 11:30 is also further indication, the theater and restaurant men declare, that electric sign displays at this time are of greater advantage to them than at any other hours.

The present arrangement whereby the lights are shown from 7:45 to 11 is a severe handicap to those advertisers who are attempting to reach an enormous public. It is explained that during this time the majority of the visitors to Broadway are in various places of amusement and that therefore there is little value to be obtained in burning lights. Long before the present order was issued by Dr. Garfield several theater managers shut off their lights from 9 to 11, claiming that Broadway was deserted during this time.

TO PLAY IN AUSTRALIA

Nance O'Neil Engaged by Hugh Ward for Long Engagement in Antipodes

PHILADELPHIA (*Special*).—Nance O'Neil, now appearing in the leading feminine role of the biblical drama, "The Wanderer," has signed a preliminary agreement to go to Australia next June and appear in the Antipodes. While there Miss O'Neil will act in an Australian production of "The Wanderer," which will be done on a scale not quite so elaborate as the big production now at the Metropolitan, as it will be played in ordinary theaters.

The contract was signed with Hugh Ward, the Australian theatrical manager, who is now in America engaging stars for his theaters in Melbourne, Sydney and Adelaide.

PLENTY OF AMUSEMENT IN ARMY CAMPS

Klaw Selects "Smileage" as Name for Books of Admission Coupons—Best Attractions to Be Given at 25-Cent Scale

Marc Klaw, a member of the Commission on Training Camp Activities, has selected "Smileage" as the name for the books of admission coupons to the "Liberty Theaters" which are under construction in the cantonments of the national army. Each coupon will represent five cents' worth of amusement at these theaters, and the smileage books will be on sale not only at the sixteen cantonments but at stores throughout the country, so that they can be purchased by the friends and relatives of the soldiers for the benefit of the latter.

In addition to the "Liberty Theaters" there is in every one of the great camps an auditorium provided by the Young Men's Christian Association, where moving picture shows will be given every other evening. Alternate evenings are purposely left open, that the men may organize amusements for themselves. Soldier glee clubs and soldier dramatic troupes are expected to take over the auditoriums on many of these evenings. George M. Cohan, Irving Berlin, and others have promised their aid in promoting these amateur theatricals.

The chief amusement event of every week at every cantonment will be the production at the Liberty Theater. It is assured that the members of the national army will have a chance to see the best actors and actresses and the best productions in America. They will see everything from grand opera to vaudeville and moving picture. Each attraction will run one week in each cantonment, so that every man will have a chance to attend. The admission prices will be low, the best seats costing only 25 cents, or five smileage coupons, and will scale down in price to 10 cents. The seats will be wooden benches, and every seat will be reserved.

The principal performances will be given by four vaudeville companies and four dramatic companies. The vaudeville companies are being organized by E. F. Albee of the Keith circuit, and will include many of the best known vaudeville stars. Each of these companies, as well as the dramatic companies, will be in charge of a special civilian manager for each of the theaters.

The personnel of every cantonment will be canvassed for men with experience in any branch of the theatrical business. It is believed that many stage hands, electricians, and probably some actors will be found among the soldiers, and the services of these will aid the productions.

DROP COMMISSIONS FOR AGENCY BENEFIT

Several Theaters Allot Seats to Ticket Dealers Without Extra Charge

The inauguration of the war tax on theater admissions has brought disaster to the ticket agencies in more ways than one. A new condition which prevails and which is of benefit to the agencies is the elimination of commissions at several of the Broadway theaters.

The only houses in New York last week holding to the old commission basis were the theaters controlled by the Shuberts with the exception of their Winter Garden where there is an outright buy in force.

The theaters allotting regular seats to the agencies without commission include the Cohan, Criterion, Cohan and Harris, Eltinge, Empire, Forty-eighth Street, Gaiety, Hitchcock's Forty-fourth Street, Knickerbocker, New Amsterdam, Playhouse, and Winter Garden. The Century is also selling to the outside men at the flat box-office rate. The Belasco and the Lyceum have cut their commissions to 20 cents.

A general appeal was made to the managers with the result that the houses above mentioned subscribed to the idea of dropping the commissions for the period that the tax is effective. The commissions the managers have always considered a legitimate profit.

Gilbert and Baron, Phila.

ITALIAN SWEETHEARTS

Fred Stone and Teresa Valeria Sing of Love Across the Sea in "Jack o' Lantern"

ANSPACHER PLAY POSTPONED

Louis K. Anspacher's comedy, "Madame Cecile," will not be brought into the Harris Theater. The opening of the play here has been postponed indefinitely and no attraction has as yet been selected for the Harris.

FILM STARS ON STAGE

Marguerite Clark, Norma Talmadge and Anita Stewart to Be Presented

The return of Marguerite Clark to the speaking stage, as well as the engagement of Norma Talmadge and Anita Stewart, actresses hitherto associated only with the films, is announced by Arthur Hammerstein. With Lucille Lee Stewart and Elaine Hammerstein, they will be seen in a series of musical comedies to be written by Rudolf Friml and Otto Harbach, who have signed a five-year' contract with Mr. Hammerstein. Miss Clark will be the star of the first of these productions, which will be made in February.

NEXT BELASCO PRODUCTION

David Belasco's next production will be a new drama in which Frances Starr will appear. The play will be seen around the Christmas holidays.

TO PRESENT "ALSACE"

"Alsace," a drama dealing with France's lost province, will be produced here this season by Walter Knight and Louis Fournier, who were associated with Winthrop Ames in the production of "Pierrot the Prodigal." "Alsace" is the work of Gaston Laroux and Camille Dreyfus, and was played in Paris by Mme. Rejane. It was first produced there in 1913.

PRODUCE NEW PLAY

Klaw and Erlanger, in conjunction with George C. Tyler, presented a new play in Richmond, Va., last Monday night, entitled "Among Those Present." The play is the story of a "gentleman crook," by Larry Evans and Walter C. Percival. The cast includes Shelly Hull, Gertrude Hitz, George Howell, Sidney Toler, and Williams Halligan.

White, N. Y.

FIVE PERSONS HANG ON A TAILOR'S WORD.

From Left to Right, Those Vitally Interested in Grant Mitchell, the Tailor, in "A Tailor-Made Man," Are Nancy Power, Lotta Linthicum, Frank Burbeck, Gus C. Weinberg, and L. E. Conners.

WAR TAX HAS SERIOUS EFFECT UPON THEATRICAL BUSINESS

(*Continued from page 3*)

for each admission shall be paid by the purchaser. Naturally it has to be paid at the time and place of the purchase, therefore the theater manager collects it. At the end of the month the manager of the theater has to turn over the collections to the Internal Revenue Department along with a properly audited box-office statement."

"Illegal Speculator Must Go," Says Brady

William A. Brady gave out a statement in which he said that the theater is facing a period of readjustment as a result of the war, and that business will become worse as the war continues and taxes increase.

"The theater will have to be put on a war footing, and one of the first steps must be the elimination of the illegal speculator. I do not refer to the ticket broker, whose business is for the most part legitimate, but to the parasitic creatures who feed upon the theaters by selling tickets at inflated prices.

"New York, in my opinion, has about twice as many theaters as it can support, and the fact that there is a superfluity of playhouses will become more and more evident as the war progresses. Panic conditions of 1893 and 1907 will be duplicated. Only four or five of the sensationally successful shows will do a paying business; in times of prosperity people will pay their money for any show, but in times of stringency they will go only to plays which they know to be good.

"I feel certain, however, that the theaters will not lower their prices below $2, no matter what happens. In 1893 the $2 scale had not yet been adopted, and the highest-priced ticket was $1.50.

Several Managers Reduce Prices

Various managers are combating the slump in their own way. The Shuberts and A. H. Woods have lowered the price of their best seats since the tax became effective from $2.50 to $2, except those in the Winter Garden, which came down from $3 to $2. Klaw and Erlanger are paying the tax on their $2.50 seats at the New Amsterdam Theater, and the Century is paying the tax on 50-cent seats, while collecting it on $3 and other seats.

Three New Rulings Upon Tax

Three new rulings were made last week by Internal Revenue Commissioner Roper regarding the war tax. One was to the effect that theaters and other places of amusement may pay the war tax of 1 cent for each 10 cents admission charge without collecting it from theatergoers. This ruling was in response to queries from motion picture exhibitors whether it was legal for a theater to advertise: "Admission still 10 cents. We pay your war tax."

Another ruling concerned theater tickets purchased prior to Nov. 1 for performances after that date.

Commissioner Roper decided that tickets purchased prior to Nov. 1 for performances after that date were not subject to taxation. This ruling was rendered on receipt of a request from the management of the Metropolitan Opera House for a construction of the law.

In accordance with the foregoing ruling the Metropolitan Opera House Company will refund all war taxes paid on subscription tickets upon presentation of receipt for the same at the box office on and after Monday Nov. 12.

The third ruling was to the effect that Liberty Loan speakers or soldiers and others appearing at theaters for Government propaganda are not exempt from the war tax on admission. The Internal Revenue Commissioner has ruled that they must pay the tax imposed on persons admitted free.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"Barbara" Has Poetic Atmosphere; "Miss 1917," Varied and Spectacular Entertainment; "The Pipes of Pan," Comedy of Love Among the Artists; "Kitty Darlin'," "The Wooing of Eve"

"BARBARA"

Comedy in Three Acts, by Florence Lincoln. Produced by Arthur Hopkins, at the Plymouth Theater, Nov. 5.

Andrew MacKenna.....Frank Bacon
Sarah Rand.....Lillian Dix
Dr. Richard Long.....John Miltern
Barbara Craydon.....Marie Doro
Mary Holt.....Margaret Fealy
Ellen Holt.....Helen Tracy
Sidney Holt.....Robert Hudson
Dr. Morton Harniss.....Walter D. Greene
Ruth Dean Holt.....Edna Baker

In the presentation of "Barbara," in which Marie Doro returns to the stage, Arthur Hopkins has again demonstrated his readiness to encourage the young dramatist of ideas. The play, while somewhat unreasonable in its philosophy and written with little attention to dramatic situation, possesses a poetic charm which gives it a certain haunting appeal. Drawn in delicate tints and shadows, the play depends largely for its success upon the interpretation of the leading role, a task to which Miss Doro brings a fragile beauty and wistful charm, but to which she contributes little of the necessary subtlety and variety.

There is a certain suggestion of Maeterlinckism about "Barbara," even though at times the play seems more suitable to the clinic than to the theater. There is the hushed excitement, the repressed emotion, the anticipation of disaster, that we have come to associate with the works of the Belgian mystic.

The heroine of the title is not an ordinary girl. Indeed, Barbara possesses a maternal instinct that has been developed to an abnormal degree. She sees her fiance only as the father of her children, and she makes preparations for three babies, Elizabeth, Jane and little Dan. Her desire for them becomes an obsession. She dreams of them by night and talks wearyingly of them by day to two old family retainers. But her fiance cruelly breaks off the engagement on the eve of the marriage. The shock proves too much for Barbara. She falls and strikes her head against a fender. The result is amnesia and a delusion that she is actually a mother.

She lives apparently happy in her dreams that she is surrounded by Elizabeth, Jane and little Dan, though her sudden happiness is not indicated in her appearance. There is the same note of depression as before her world of delusions come into being, she cries over her children and bears a tragic demeanor quite in keeping with the drab atmosphere of her surroundings. One would think that in her new-found joys the environment in which the children move would at least be represented in a more cheerful color than a pale brown, and that her moments with them would be filled with complete and continued good humor.

But not with Barbara. To all appearances she is still the abnormally sad and wistful figure of the first act. Certainly her friends are not convinced of her happiness, for they insist upon an operation which will restore her to a normal existence. The favorite surgeon questions the ethics of the case, and decides finally that he will not interfere with such a precious and novel happiness as has come to her. But his plans do not deter the others. The operation takes place, and contrary to expectations she retains the memory of her dream children, and, as a result, wears a more tragic air than ever. It is only when the tried-and-true surgeon brings in three orphaned children, who fit Barbara's ideals of Elizabeth, Jane and little Dan, and agrees to call the following night, "and the night after that, and the night after that," that the curtain falls with the audience firm in the belief that Barbara will eventually become the mother of real children.

John Miltern acted the part of the surgeon with his usual quiet dignity, and Frank Bacon gave an interesting sketch of an uninteresting old man.

"MISS 1917"

Second Annual Review, Presented by Charles Dillingham and Florenz Ziegfeld, Jr., at the Century Theater, Nov. 5. Music by Victor Herbert and Jerome Kern; Book and Lyrics by Guy Bolton and P. G. Wodehouse; Staged by Ned Wayburn; Scenes by Joseph Urban.

Principal players:—Lew Fields, Irene Castle, Arthur Cunningham, Vivienne Segal, Cecil Lean, Harry Kelly, Elizabeth Brice, Charles King, Marion Davies, Vira Maxwell, Emma Haig, George White, Ann Pennington, Gus Van, Joe Schenck, Bessie McCoy Davis, Savoy and Brennan, Cleo Mayfield, Adolf Bolm.

Gorgeously spectacular, magnificently lavish in scenic investiture, colorful in costuming and notably generous in the quantity and variety of the entertainment offered, "Miss 1917" is a worthy sister to "The Century Girl," the first of the Dillingham-Ziegfeld programs to occupy the Century Theater.

There is no evidence of war-time economy in this dazzling display of beautiful women in costumes created by Lady Duff Gordon to harmonize Joseph Urban backgrounds. If Barnum and Bailey had not spoiled the phrase for aristocratic usage, Messrs. Dillingham and Ziegfeld would be justified in calling "Miss 1917" "the greatest show on earth." Certainly it outstrips any contemporaneous rivals.

In the course of the two acts the audience is treated to every type of entertainment, from the familiar humor of vaudeville fun-makers to "Falling Leaves," the beautifully presented poem-choreographic by Adolf Bolm. The management evidently works upon the safe assumption that if they cannot please all of the people all of the time, they can at least please all of the people some of the time, and they do.

Personalities are apt to be lost in the spacious Century; comedians always work at a disadvantage, but there are occasions in the present offering during which the handicap is overcome. Savoy and Brennon, for instance, keep the audience in a merry mood for fifteen minutes and Lew Fields plays with his old time skill, but the comedy in "Miss 1917" provides only brief interludes between spectacular ensembles and the individual dancing, which is perhaps the most conspicuous feature of the production.

First interest attaches to the return of Bessie McCoy Davis, who gives fresh proof of the inestimable value of individuality. Graceful, as in the past, and sufficiently distinctive to be unlike other dancers who have come into prominence since her retirement, the cordiality of her welcome approached an ovation. And true to sentimental remembrances, the response to a revival of "Zama Zama" was most hearty of all.

Mrs. Castle, Ann Pennington and George White are conspicuous among the others who lend a rare quality to the dancing numbers of the program. Elizabeth Brice and Charles King also contribute much to an entertainment that lacks nothing in either quantity or quality.

"THE PIPES OF PAN"

Comedy in Three Acts, by Edward Childs Carpenter. Produced by Selwyn and Company, at the Hudson Theater, Nov. 6.

"Sally".....Henry Travers
Max Benson.....Reginald Mason
Ann Redford.....Rita Stanwood
James G. Higbee.....Burton Churchill
John Redford.....Norman Trevor
Mrs. Bruce Monroe.....Florence Pendleton
Mildred Monroe.....Rosalie Mathieu
Esther.....Edith King
Valentine Ferris.....Janet Beecher
Donald Ferris.....Burford Hampden

Edward Childs Carpenter should become immensely wealthy as a playwright. He possesses the facility and the knowledge of dramatizing expertly our excessive sentimentality, of depicting in terms of the theater the sweetness and light of artistic life in New York as it exists north of Greenwich Village. In "The Cinderella Man" he treated — somewhat too saccharinely—of the vicissitudes of a young author who attempted to keep his position clear of entangling flapper alliances and failed.

Mr. Carpenter's latest effort is an adroitly written little comedy of the call of Spring as it affects a middle-aged and temporarily uninspired artist—but an artist whose environment indicates a greater familiarity with the Waldorf than with Webster Hall.

The play, while never engaging serious attention, contains qualities, nevertheless, which should bring it wide popularity. The dialogue is bright and sparkling, though here and there are obvious lines which form a disagreeable contrast with the general effect of the conversation. The characterization is on a particularly high plane and ranks by its suggestions of naturalness and spontaneous refinement with the work of Clare Kummer. The situations, on the other hand, descend after the middle of the second act to a cheaply heroic (some would call it stiltedly poetic) character—a defect which another author of "charm and fantasy," Barrie, would have skillfully avoided.

However, the play, as a whole, is an amusing and well-fashioned piece of work and demonstrates in Mr. Carpenter an author destined to rise rapidly and mightily once he has discarded the viewpoint that Americans like charm in plays set off against a background of familiar domestic problem drama.

There is a faint suggestion of Merrick's "Conrad in Quest of His Youth" about "The Pipes of Pan." An artist, worn out by the persistently philistine demands of his rich patrons, is fast losing the inspiration necessary to convey the spirit of spring love to his pet piece of work. Comes a prepossessing little rogue who lures him to a costume ball, where he meets his long-lost love of his Paris studio, Valentine. Though she is married to a successful business man and has a son in long trousers, she is eager for a fleeting suggestion of the irresponsibility and innocent love of their student days. And at a breakfast later in his studio he finds that the youthful glow of poetry still burns in his heart. He is not reluctant to tell her so either when her husband confronts them with damaging suspicions.

The young son, however, rekindles her domestic spirit and she cannot refuse him when he comes to take her home. But the artist has had again his day of love and has obtained therefrom the necessary inspiration to proceed with his work.

The company was unusually competent, with special credit going to Norman Trevor for a vital and convincing characterization of the artist. Janet Beecher gave a wholesome matronly air to the part of Valentine. Rita Stanwood was pleasing in an ingenue role and Burton Churchill and John Stokes brought sufficient practicality to the characters of the business men.

"KITTY DARLIN'"

An Operetta in three acts. Book and lyrics by Otto Harbach; music by Rudolf Friml. Produced by Elliott, Comstock and Gest, at the Casino Theater, Nov. 7.

Sir Jasper Standish.....Jackson Hines
Col. the Hon. Henry Villiers.Edwin Stevens
Capt. Spicer.....Frank Westerton
Lieut. Lord Verney.....Glen Hall
Gandy.....H. Jess Smith
Col. Kimby McFinton.....George Callahan
Capt. Dennis O'Hara.....Worthe Faulkner
Malion.....Frank Bradley
Lady Julia Standish.....Juanita Fletcher
Lady Bab Flyte.....Sidonie Espero
Lydie.....Eleanor Daniels
Lady Beaufort.....Patricia Frewen
Mistress Kitty Bellairs.....Alice Nielsen

Everything favored the first production of "Kitty Darlin'." Nothing short of studied stupidity could have stopped it. There was the remembrance that "Kitty Darlin'" is the musical offspring of "Sweet Kitty Bellairs," put on long ago with such finish by David Belasco, with Henrietta Crosman filling the title role as none but Crosman could do. It was natural that the playgoers of that time, or as many as were present, should be curious to see how "Sweet Kitty" could be woven into melody. Rudolph Friml showed how it could be done, and Otto Harbach furnished the book and lyrics.

Finally, and in a way principally, the production brought back Alice Nielsen from the field of grand opera. It is best not to count the intervening years. But her appearance in comic opera was refreshing, nevertheless. Alice Nielsen never failed in the nights of Back Yonder. She was always likable. The welcome accorded her at the Casino in "Kitty Darlin'" was a decided emphasis of the Byron line, "'Tis sweet to be remembered." The audience at the Casino on the opening night will not soon forget her "When She Gives Him a Shamrock Bloom."

Edwin Stevens as Colonel Villiers adjusted himself admirably to the presentation. Sidonie Espero as Lady Bath was graceful, bewitching, tuneful. Glen Hall was an acceptable Lord Verney and Frank Westerton was the personification of villainy in the part of Captain Spicer.

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PATRONAGE OF SPECULATORS SHOULD STOP

WHILE it is obviously too early to ascertain definitely the effect of the war tax upon theater patronage, reports along Broadway indicate that the public is submitting to the emergency financial measure with much reluctance, and that it is attending in practically the same proportions as before only those playhouses which offer particularly popular attractions.

The managers are in the main somewhat dubious over the prospects of a continuance of the prosperous conditions of last year, despite the accepted theatrical tradition that people particularly desire the diversion of the playhouse in times of stress. Forestalling any possible financial disaster to their enterprises they are lowering the admission prices at their theaters, thereby keeping the cost of seats within reasonable limits. Thus having taken time by the forelock, they are proceeding with their plans as outlined at the beginning of the season. Producing plays and constructing theaters in the Times Square district continue with accustomed regularity.

As a result of the war tax, however, it is confidently predicted that the speculators and ticket agencies will meet with an increasing loss of patronage, owing to the prohibitive prices they will be compelled to charge in order that they may make a reasonable profit. Such a condition will prove a blessing to thousands of playgoers that will entirely justify any theatrical taxation. It will mean that people will be able to purchase tickets at the box-office which under the old conditions had been withheld for the use of the speculators, and the box-office, as a result, will take the position for which it was originally designed—namely that of selling theater tickets to theatergoers.

Only the easy tolerance and good humor of the American public has permitted the speculators to continue in their piratical practices these many years. Now that a tax has been added to the prices of theater admissions the box-office charge seems to the average playgoer sufficiently high without the necessity of patronizing the speculators.

WHO SHOULD REVIEW MUSICAL PLAYS?

ONE or two composers, it is reported, are attempting to launch a movement whereby musical critics, as well as dramatic critics, will be invited to the premieres of musical productions in New York. It is their contention that the regular play reviewers know little or nothing of music and that they always discriminate in favor of a dramatic attraction when there is a conflict in premieres between the latter and a musical play, even though the musical production may be the work of a LEHAR, a HERBERT, a STRAUS or a revue in which the most skillful scene painters, most resourceful comedians and most original tune and joke writers have collaborated.

In order that they may receive a more just and authoritative appraisal of their work these composers want the music critics in attendance—men who will pass solely upon the merits of the music. To judge the dialogue and characterization the dramatic critics or their assistants may be present, if the latter so desire, but it is essential to their careers, the composers insist, that New York newspapers and theatrical managers give them some of the same consideration that they bestow upon their contemporaries in the playwriting world.

Another point made by these composers is that the dramatic critics are forever lamenting the low state of the American musical comedy world and crying insistently for a second GILBERT and SULLIVAN to come to judgment. Yet when the tunesmiths and their book-and-lyric collaborators make any attempt to follow in the subtly satirical mood of the famous British partnership they are only derided for their pains. They add quite significantly that the American stage is making more rapid strides in musical production than in any other field of theatrical art; that the artistic skill and judgment which are combined here in the manufacture of musical plays have brought American productions to the very front rank of their particular class in the world.

A signal case of a musical production which, it is pointed out, suffers through unintelligent criticism was "The Lilac Domino," ANDREAS DIPPEL'S presentation of CHARLES CUVILLIER'S opera comique, at the Forty-fourth Street Theater a few seasons ago, with a cast that included two or three grand opera singers. A majority of the reviewers present at the premiere consisted of Broadway reporters, who act as assistants to the regular dramatic critics. The critics themselves were attending a play opening. The *Evening Mail*, however, sent its musical critic, SIGMUND SPAETH, and he wrote a review which was eagerly read the following day by those concerned in the production as the only one representing a mind trained to analyze and appreciate music and its rendition.

FAVERSHAM SMASHES THE MATINEE IDOL

THERE are many indications that the theatrical profession is rapidly running in the direction of business. That the iridiscence of the past is losing its hue. That men and women of the stage are to win on their merit. Recently we quoted MINNIE GALE HAYNES of "A Tailor-Made Man" on the decadence of the stage lover. Miss HAYNES lamented his disappearance, but the stage lover she had in mind was too ephemeral for this age. The lover she talked about relied upon his good looks rather upon his ability to play. He has had his day. The public prefers the antithesis; to put it pat, the man with common sense, who plays his part in a businesslike way, for the sturdy lover, on or off the stage, is the one who wins and stays put.

Now comes WILLIAM FAVERSHAM decrying the matinee idol—"the pretty fellow," as Mr. FAVERSHAM classifies him. The matinee idol *per se* was tiresome, but when he became more so through the vanity and stupidity of women, he became intolerable, degrading to the profession.

Mr. FAVERSHAM speaks with authority. He was a matinee idol himself not many years ago. He was never lured by flattery, however; on the contrary, he saw and realized its hollowness. He could have been crowned as the beau ideal if he had been a weakling. If any actor was ever an idol to the idolatrous sex, it was FAVERSHAM. But he disavowed the adulation, and in doing so he tells his co-players that this is not the time to strut and kow-tow for favor, and he reminds them that playing is an art, laborious if done aright, but elevating alike to the profession and the player. He tells them that the stage is in need of actors, not mere players. He is so earnest about it that he borders on the pessimistic, wondering where the actors needed are coming from, and he fears that the present-day crop is limited.

When an actor like Mr. FAVERSHAM says this it is encouraging, for he speaks by the card. If anybody knows why the matinee idol should be removed from the stage, it is Mr. FAVERSHAM, and his denunciation of the idol will be wholesome for the profession. Likewise it may benefit the worshippers.

F. F. V. FOULS GEORGE ARLISS

THE expected has happened. Mr. GEORGE ARLISS's play, "Hamilton," now at the Knickerbocker Theater, in this city, has run against a Virginia lance, or, the lance has been jabbed into Mr. ARLISS. It is a wonder that the play was not "scotched" when it was first played in Washington, D. C., which stands sentinel on one of the borders of the Old Dominion, where tradition is still in flower.

A Mr. GILES, from Richmond, Virginia, Suh, a descendant of Governor GILES of Virginia in the time of ALEXANDER HAMILTON, tells Mr. ARLISS and his coadjutor, Mrs. MARY P. HAMLIN, that the play is not only incorrect historically, but that it represents the F. F. V.s in the cast as being not far removed from barroom ruffians and loafers; that it represents one of the F. F. V.s as violating the rudiments of LINDLEY MURRAY, or whoever was the grammarian of that time. The F. F. V. may use idioms, but neither Governor GILES nor any other F. F. V. would ever say "JEFFERSON ain't never been no fighter"—not even a Virginia "nigger" would use such language.

It is a wonder, while he was about it, that Mr. GILES did not call Mr. ARLISS down for representing some of the F. F. V.s as using wooden toothpicks. F. F. V.s used nothing but gold-picks, if they used any. And why didn't Mr. GILES also call Mr. ARLISS down for his representation of TALLEYRAND? But "TALLY" was not an F. F. V.

Any playwright who takes an incident from the South as a basis for his work is fooling around a powder-house with a lighted match.

TO SHOW FILMS TO THE SOLDIERS

Shubert and Granville Form Association for Chain of Picture Houses in Camps

For the purpose of aiding the United States Government in promoting social recreation in the various military training camps, a new organization to be known as the "United States Soldiers' Photoplay Association" has been formed. Bernard Granville, the vaudeville star, now a lieutenant in the 105th Infantry, U. S. A., is president. Lee Shubert is vice-president. The offices of the association are in the United States Tire Building, 1790 Broadway.

The object of the new association is to form a chain of moving picture theaters in the various military camps. Each soldier member of the association will pay 25 cents for a membership card, the proceeds being devoted to the purchase of machines and the expenses of the operators. Moving picture producers have volunteered to donate the films.

At Spartanburg, where the first chain will be established, there are eighteen regiments. Eighteen films will be taken to the camp and exchanged between regiments from day to day until all of the eighteen films have been seen. The incidental expenses of the campaign will be borne by public subscription.

NEW ATTRACTIONS FOR THEATERGOERS

(*Continued from page 5*)

"THE WOOING OF EVE"

Comedy in Three Acts, by J. Hartley Manners. Produced by Klaw and Erlanger and George C. Taylor, at the Liberty Theater, Nov. 9.

Miss Alverstone.....Laurette Taylor
Mrs. Rodd.....Teresa Maxwell Conover
Winifred.....Lynn Fontaine
Walkley.....Catherine Proctor
Sir Phillip Grafton.....A. E. Anson
Brice Livingstone.....Earle Brown
John Rodd.....Frank Kemble Cooper
Cyril Dallas Rokeby Parriscourt,
Leonard Mudie
The Rev. Henry Warrender....Douglas Ross
Winch.....J. M. Kerrigan
Bates.....Basil West

In a loosely built and implausible comedy, criticism of which is somewhat disarmed by an announcement on the program that it is a "thoroughly artificial" work, Laurette Taylor makes her first appearance of the season. It is the fourth play from the pen of her husband in which she has appeared, and while it cannot compare in intrinsic merit with "The Harp of Life" or "Out There," it does serve admirably as an instrument for the display of Miss Taylor's ingratiating manner and personality. Endowed as she is with a rich sense of comedy values, and a gift for expressing naturally the delightful little characteristics and idiosyncrasies of feminine nature, she brings to the play a vitality and attractiveness it would not otherwise possess.

Miss Taylor, indeed, animates every scene in which she appears, and though the philosophy of life which governs her conduct as Eve is frequently irritating she manages to inject a certain wholesomeness, a certain interestingness that will make Eve a memorable figure long after the play has been forgotten.

Mr. Manners has done much better work than "The Wooing of Eve." Nevertheless, in spite of the familiarity of its central idea, and the general looseness of its structure, the dialogue is bright and amusing and the characterization has been devised with an eye to the value of contrast and humor.

Miss Taylor plays the part of Eve Alverstone, a whimsical and willful American girl who has arrived at the home of her uncle in London in time to find a fleeting ideal of her past, Sir Philip Grafton, a worldly gentleman whose remarkable success with women is based upon an ability to combine "word-pictures" with Chopin nocturnes by moonlight, about to marry her young cousin. No love exists between the affianced couple, but Eve still retains pleasant memories of Sir Philip's reversion to primitive instincts five years before—a reversion which she quixotically admired, though, out of respect for the conventions, combated successfully. Therefore, she will break up the affair and seek to renew his old love for her.

Eve arranges to compromise Sir Philip, and succeeding in her plan, she finds herself much at the mercy of her "Adam." In a climax which is promising of suspense, but which fails to live up to the promise she manages to elude her pursuer. A satirical scene follows in which her cynical but good-hearted uncle fails to be convinced by the seeming outrage against the conventions on the part of Sir Philip. However, Eve would have her way, and in the end the tearful cousin obtains her release from marriage, while Eve wins for herself the artistic but masterful Sir Philip.

A. E. Anson played the part of Sir Philip with the right romantic air. Lynn Fontaine was conspicuously successful as the weeping bride. Earle Brown was a manly Livingston, and Douglas Ross made uncommonly human the part of a clergyman. Frank Kemble Cooper and Teresa Maxwell Conover gave authority to the heads of the household.

HEARD ON THE RIALTO

Five attractions produced this season have played to 100 performances or more. The list includes: "The Very Idea," "Business Before Pleasure," "Cheer Up," "The Eyes of Youth" and "Maytime."

There is a persistent rumor that managers are trying to induce Douglas Fairbanks to return to the speaking stage. It is not likely, however, that the smiling comedian, who is said to be making more money than a munition-maker, will yield to any theatrical lure held out from Broadway, even though his reappearance at present in the theater would be of tremendous publicity value.

No one, however, familiar with the lucrative conditions that prevail in the pictures, expected that Billie Burke and Marie Doro would make this fall the occasion of their return to the stage. Their example, it is believed by the managers, according to the rumor, is expected to influence Douglas to be again temporarily a theatrical star on Broadway.

Among the more or less unusual theatrical occurrences of a busy week were: The presentation of Pinero and Bernstein, the "master technicians" of the English and French stage, in adjoining theaters; the spectacle of George Jean Nathan remaining to the final curtain of "The Gay Lord Quex"; the sight of Louis Sherwin in his seat fifteen minutes before the rise of the curtain of "The Pipes of Pan" (the curtain did not go up until 8.57); the appearance of Laurette Taylor in the fourth successive play from the pen of her husband; the display of a service flag in front of the Hippodrome with more stars than contained in a similar flag of any amusement enterprise in town; the simultaneous departure of the Faversham productions, "Misalliance" and "The Old Country"; a ticket agency charging $6 for a seat to "Jack O' Lantern"—and getting it from a visitor who would not return home until he had seen Fred Stone's show.

With the production of "The Three Bears," Edward Childs Carpenter joins the ranks of those playwrights who are represented in New York by two or more attractions.

In a catalogue for an auction of autographs the New York *Times* found this mystifying reference to a prominent actor:

467. SKINNER, Otis. Actor. ALS, 8vo, May 5, 1892. Damaged at top, but complete.

Theater managers in Atlantic City have installed "exact change" machines in their box-offices to handle the odd money made necessary by the payment of the war tax upon admissions. Now if the speculators will only introduce "short change" machines we can resume our normal playgoing lives.

"Property" rocks used in motion pictures are beginning to have serious effect as missiles in the hands of those intrepid athletes who climb perilous film cliffs to fight the battles of Ince, Griffith, De Mille and other directors. Comes word from San Francisco that one John F. Rand, a picture actor, has brought suit against the Sunshine Comedy Company of Hollywood, alleging that while assisting in a production he was hit behind the ear with a "property" rock which caused mastoiditis.

An amusing incident in connection with the collection of the war tax took place recently at the performance of a musical comedy. The attraction has failed to win profitable patronage, and on the night in question the management issued many passes in order that an appearance of success might be given to those actually paying for tickets. When, however, the actual receipts were counted they were found to be less than the sum collected in the war-tax upon the free admissions.

POSTPONES OPENING

The opening of the Theater du Vieux Colombier has been postponed from Nov. 20 to Nov. 27, owing to the ship on which Jacques Copeau sailed to this country having been delayed one week.

Owing to the postponement of the opening, Mme. Yvette Guilbert, who will give a number of recitals on Friday afternoons and Sunday evenings at the Theater du Vieux Colombier, had to cancel her first two dates. Her first Friday afternoon recital will now fall on Nov. 30 and her first Sunday evening on Dec. 2.

Mofett, Chicago.

AUDREY MAPLE.

Placed by Chamberlain Brown in Joe Weber's Production of "Her Regiment," in Which Donald Brian Is Starring at the Broadhurst Theater.

"SKY PILOT" TO BE SEEN

Play Founded on Connor Novels to Be Given Here This Month

"The Sky Pilot" closed a successful Canadian tour in Winnipeg, Nov. 10, and the company traveled directly to New York to prepare for the opening here the latter part of this month. The play is founded on Ralph Connor's two novels, "The Sky Pilot" and "Black Rock," and the dramatization is the work of George H. Brennan and Frank Mandel. The company includes Ernest Anderson, Eddie Heron, Marion Ruckert, Allen Murnane, Louis Leon Hall, Edwin Caldwell, Isabelle Winlocke, Joseph Lawrence, Theodore Kehrwald, Harry D. Southard, Elza Frederic, and Howard Boulden.

ANIMAL RED CROSS SEEKS FUNDS

The American Red Star Animal Relief is an organization which is doing for the horses of the army what the Red Cross is for the soldiers. In addition to the vast numbers of horses furnished by European countries, a million and a half American horses and mules have been sent to the battlefields. The animal relief society provides shelter tents for the horses, teaches soldiers the proper care of the animals, and provides veterinary treatment for the sick and wounded.

While large numbers of automobile trucks are being used, the horse is still doing the major part of the work. Two million horses have already been killed in service. It is of vital importance that our boys have their horses in the best possible condition, as transportation of supplies and ammunition is proving a great factor in the war.

All persons wishing to assist in this cause can secure a membership and lapel button for one dollar, which should be sent to the Red Star Animal Relief, 2425 Ocean Avenue, Brooklyn, Mrs. M. T. Lamson, chairlady. The Brooklyn auxiliary has pledged itself to raise $50,000 toward the general fund.

HOPKINS PRESENTS NEW PLAY

Arthur Hopkins presented a modern romantic comedy, "The Gipsy Trail," a new play by Robert Housum, at the Playhouse, Wilmington, Del., Monday night, Nov. 19. The cast included Ernest Glendinning, Phoebe Foster, Roland Young, Katherine Emmet, Effie Ellsler, and Robert Cummings.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Will a Motion Picture Man Be Called to Serve the City?—Points of Similarity Between Creel and Brady—Screen Club Under Joe Farnham

DO you know—and I say this as one who was brought up in a most practical school of politics—that political office quite often goes to the members of those industries who fight hardest to keep clear of politics. The political strength of such industries is an unknown factor and the leaders of all parties seek to cater to them. The New York motion picture industry is first and last such an industry, and I would not be surprised to see it represented in some section of the new city government with which it must most come in contact. As motion picture contact with the municipality of New York goes now, the Bureau of Licenses would be the place. Unquestionably a motion picture man should be made chief—if the new administration *is* for efficiency and *does* see the need of an executive who knows something of the people and conditions with which he must treat. An experienced motion picture man who also had license bureau experience would be an ideal choice.

There is a man of whom whenever I think of him I think of another; and when I think of the other I recall the first. Undoubtedly the reader has coupled men that way. The man I have in mind is George Creel and the other William A. Brady. Both are by instinct the very reverse of the executive type, and yet both have made bully executives. 'It might be well for motion picture men to know more about Creel, for as the war goes on we are going to hear more from the Committee of Public Information, of which our all-wise President made him chairman. A writer in *Collier's* does not think our President *was* so all-wise in the Creel appointment. This writer points out that the job is nothing more or less than that of a censor, and that Mr. Wilson mis-cast the show when he put such a radical and firebrand to the sleepy task of editing some other fellow's words. An original thinker and writer like George assigned to mere bluepenciling—*Horrible!* shrieks *Collier's*. And then I think of Brady.

"Creel is a man of primitive violence," says the article. "I think he told me once that he used to be a prize fighter." (Brady managed them.) "If he wasn't he could have been, except for this: he would have found the rules intolerably cramping to his personal lust to function. For when Creel fights, he fights. He uses fists, feet, fingers. . ." (Now, *then!*) "Creel can't do well in a job he is temperamentally unfitted for. The truth is, Creel is out of place *in* any administration. The role that nature made for him is *outside*, raising Cain."

The Old Exhibitor bids you think of Brady again and say *Bosh!* Why, it was only a couple of years ago that William A. was lambasting our beloved industry harder than any other ten men. How he blew us up! And what did the National Association do? Did what Wilson did with Creel and put *him* in charge! Of course, William A. was temperamentally unsuited for it. But we'll never get a better administration if the Association lives a hundred years!

Why is it that Universal is always the unlucky concern that is sued by persons photographed in a news weekly "without permission?" First Mrs. Grace Humiston was the suing party. Now it's Dr. Emanuel Baruch, who asks $50,000 of the U because "the latter showed him in motion pictures in the company of Count von Bernstoff" and "the Universal company never obtained his permission to use his picture." The U's attorney, Siegfried Hartman, made a plucky fight in the Humiston case. He put it squarely up to the judge if movie news weeklies hadn't the same photographic rights that newspapers had. The judge said No, *because movie news weeklies seemed to him to be conducted for private profit!* As if newspapers were conducted for their health! So while Hartman sustained a legal setback he won a common-sense victory. The court further said that the animated press had no photographic privileges as far as the general public was concerned and could only film persons of the prominence of "the commander of an army." Of course the ruling was absurd, was essentially a discrimination (in favor of the privately-owned newspaper press as against the privately-owned animated press) and if invoked on any large scale could well cause the extinction of the movie news weekly. "Fear or Favor" immediately printed the below "anecdote" to show the idiocy of the whole proposition:

"Office of any movie weekly: Bowery Bill is ushered into the editorial sanctum. 'Say, Mr. Editor,' says he, 'you got some views around de Cooper Union and one of dem shows my mug. Now, I ain't de commander-in-chief of a army or anyting notable, and if you don't come across quick wid a hundred simoleons I'll injunct yer old weekly. Come on now, *deliver!*'"

And it's so; unscrupulous persons could make the publication of an animated weekly such a hardship on the publishers that the latter would be glad to discontinue publication. What is really the greatest educational medium, the greatest source of enlightenment, of the present day, might actually be *harrassed* into extinction. What has the government—indeed, what have the governments of the world!—to say about it? The cinema news weekly is their greatest distributing channel of *realistic* war intelligence. *Their* cinema cameramen are everywhere. What a bale of suits will not the heavily-indebted nations face if some practical judge doesn't make a decision that for its force and plain sense shall sweep around the world, *and make it soon!*

I look for a revival of interest in the Screen Club and I look for it because of Joe Farnham's elevation to the presidency. Joe is exactly the sort of *executive* executive the Screen Club needs. He will do wonders in the job—for the very reason that the work is *there* for him to do. The Screen Club is the only movie fraternal organization the studio worker has. He has patronized the Screen Club all right, made it *his* club, but the institution itself hasn't progressed as it might. There have been good presidents and good executive boards. But there has never been just the Farnham type of president. Farnham has hustle and rare administrative ability. I know. I've seen him tackle a number of tasks and "get across." Of course, he will get the Screen across. It's a habit with Joe. I recall when he came into the business. It was to sell trade paper advertising. Joe had never sold it before. Waists or something like that, I think. But in a few months Joe was the star space seller in the field. I distinctly recall his first executive job on the producing side. In a little while he knew the producing side so completely we found him opening his own agency. I don't know why Joe didn't stick to the latter game, as he certainly isn't the type of agent whose extermination this page has strenuously advised. Square, sure, blunt—those were the Farnham characteristics that the directors and players dealing with his agency found. P'raps that's why they've made him president of the Screen Club!

Complaints by exhibitors about "outrageous" charges for films by exchanges aren't anything new, nor the come-back by the exchanges that the exhibitor would do the same thing if in the exchange's (or manufacturer's) place. And that is exactly what has happened. Recently a bunch of exhibitors clubbed together and decided to release pictures. They took over Chaplin. Now, the Chaplins while only two-reelers have always gotten high rentals, $50 daily being no exceptional charge for the early runs. This figure was, of course, all the house could stand, and most representative houses managed to meet the expense and keep the Chaplins on their bill. Comes along the combination of *exhibitors* with Chaplin for $100 a day! Yes, just double. Lots of reasons are given for the "little change" in price; with these we shall not deal here; the thing is that it *does* seem that exhibitors have no more "sympathy" with their own than the "gouging manufacturers and exchanges" do—eh, what?

I can't tell in advance the efficacy of the U. S. Exhibitors' Booking Corporation *idea*, but there's not much question about the *men* behind it. *Their* success has been little short of phenomenal. Bill Oldknow had a little theater in the South—one—a few years ago. Frank Hall had a lone house in Newark, New Jersey, just two years back. And M. H. Hoffman, whose fine string of exchanges will be utilized for the distribution of this product, had only a job less than a year ago. A crowd like that is positive to deliver! I hear a formidable selling organization is in process of formation. I will say this much for their idea right now: it has the undoubted merit of being *new*, anyway.

Well, I'm glad. Vitagraph announces a five-reel O. Henry. I know A. E. Smith believes in giving the exhibitor his money's worth, but I felt all along that some of the O. Henry yarns would shape up for feature length. An O. Henry story as a feature will be a real treat. I shall not miss "I Will Repay," which is from Porter's "A Municipal Report."

A distributing service for prisons is Herbert Brenon's idea, conceived after showing "Fall of the Romanoffs" to the prisoners at Sing Sing. And why not? The regenerating power of pictures is well known, and at its best among the illiterate classes. These make up the quota of the average penal institution. 'Anybody can grasp the motion picture! The result is that the prison committees crave for 'em. Sometimes they get 'em and sometimes they don't. Now, the Brenon idea is that the getting of these movies by the prisoners is too important a thing to be a matter of chance. So he wants it all *guaranteed*. He advocates, therefore, a solid distributing service which shall conduct shows in all prisons on a systematic basis. Here is a chance to boost the cause of the motion picture with reformers everywhere.

In last week's "Without Fear or Favor" there appeared a mention of Harry Leonhardt returning to the Fox organization. From later advices it appears that the report was erroneous and that Leonhardt remains with Goldwyn.

White, N. Y.

"THE FALL OF THE ROMANOFFS" (BRENON).
Charles Edward Russell Addressing the Duma.

CECIL B. DeMILLE DISCUSSES METHODS AND AIMS OF PRODUCING

Director-General of Famous Players-Lasky Tells of Quest for Variety in All Branches of Production

"The last time I took a vacation," remarked Cecil B. DeMille, director-general of the Famous Players-Lasky Corporation, now in New York for a brief stay, "I made the serious mistake of coming to New York first. The result was—there wasn't any vacation. So this year I went off into the country first and came to New York last. Now I've had my rest, you see, and I'm all ready to jump into the whirl of things.

"Speaking of pictures—I'm immensely interested just now in my special 'DeMille' pictures. The first is 'The Whispering Chorus,' by Perley Poor Sheehan. Honestly—" his eyes glistened with enthusiasm," "there's one of the most dramatic stories I've ever read. Miss Macpherson has written the scenario. I can't say much about it yet—save that it is a purely modern story with an element of sacrifice that equals that in 'A Tale of Two Cities.'

"I do not apprehend any momentous changes in directorial or productional policies with us in the year to come," pursued Mr. DeMille. "Of course we are striving for advancement—always. Really there isn't such a great deal more to be said. It is just a case of forge ahead and make each picture better than the last. But variety—variety—that's the thing!

"What we must avoid is having a hundred photoplays each with the same type of plot—no matter how good each may be, individually speaking. There must be variation; it is essential, vital. That is what makes the game interesting.

"I am an absolute believer in the vital necessity, also, of allowing individuality to develop in directors and actors. I never tell a director to 'do it that way.' I tell him what is needed and watch him do it in *his own way*. If it isn't right—that's another matter. I take suggestions from everyone. Why, I've had splendid ideas given me by extra people. You are never too old or too wise to learn in the picture business. You know, that idea of individuality is preserved and fostered in the whole organization—in the business as well as the artistic departments. It's the only way. It's democratic! The old idea of arbitrary or despotic rule in business is—well, what else is it than 'German'? And we don't want that!

"Personally I like costume plays," continued Mr. DeMille. "But they are not popular with the masses, except occasionally, and if exceedingly well done. It seems that the general public is not convinced by an actor in costume. Put a man in a sack suit and they'll say, 'Oh, yes—that's like Jim, or Joe, or Jack. I understand him, all right.' But put that same man in a steel helmet, no matter how genuine, a suit of mail and give him a long sword, forged by an expert, of the finest metal—and they can't see him at all. He never existed, they say, except in a book. That's the trouble with a costume play.

"Really, I can't think of anything particularly momentous in prospect, beyond, as I said before, that we shall continue to strive for the best and biggest. People often say to me: 'What kind of a story do you want?' The answer is certainly clear: We want a good story! A story with vitality, virility—if possible a new angle. That's the 'consummation devoutly to be wished!' A new angle, a new idea, a new twist. And we are getting them. For the rest—perfect production. There isn't any more to it!"

BESSIE LOVE,
Now at Work for Pathe.

MISS MAYO TALKS TO CENTURY CLUB

Goldwyn Author Asks Members to Take Pictures More Seriously

The Century Theater Club, for the first time in its fifteen years of existence, recently turned over its monthly social meeting to the consideration of the play and the screen.

Margaret Mayo, introduced by Edith Ellis, head of the Goldwyn literary department, spoke most warmly on the need of co-operation among the workers in the studio, and the great help she had thus received in her attempt to make her own pictures more human, more in line with the best artistic endeavor in other art fields. The producers, said Miss Mayo, who never know until a film has passed out of their hands into the exhibitors's whether the public will be with them or not, are doing their best to make the picture a definite and distinct thing apart from the drama.

Before Miss Mayo made way for the showing of her picture, "Baby Mine," she appealed to the members of the Century club to take the photoplay world more seriously and to help in every possible way to make the films not only wholesome entertainment, but a field for the highest ideals in sympathy with the creation of a great co-operative world of art and living in the time when the great world conflict is over.

MORE POPULAR THAN "JOAN THE WOMAN"

Latest Geraldine Farrar Spectacle Eclipses Earlier Attraction—Big Box-Office Returns

"The Woman God Forgot" is meeting with unprecedented success, according to W. E. Greene, president of Artcraft, who says that the Farrar spectacle has eclipsed "Joan the Woman" in every way.

"The popularity of this subject," said Mr. Greene, "demonstrates conclusively that the objection of some exhibitors to a costume play is unfounded. 'The Woman God Forgot' has played to turn-away business in all parts of the country and has been acclaimed by critics in trade, theatrical and daily papers as a monument to the artistry the motion picture has attained.

The subject deserves all the success it has met with, for nothing was left undone to make it a wonderful production. With a story by Jeanie Macpherson, the direction of Cecil B. De Mille, the dramatic talent of Miss Farrar, ably supported by a strong cast, and vast sums expended on settings and costumes, very little was left to chance. The producers knew this film would be a success, and while we are not surprised that it has turned out to be a veritable sensation it is gratifying that exhibitors are gathering in unprecedented box office receipts." "The Woman God Forgot" is a play of Old Mexico.

"GIRL AND THE JUDGE"

Clyde Fitch Play Is Distinguished by Notable Cast of Players

The cast of "The Girl and the Judge," the Clyde Fitch play that the Empire All Star Corporation is now busily engaged in filming, is to be as distinguished as the other Charles Frohman's plays that have recently been picturized by the same company.

Olive Tell, the well-known Broadway star, is again being starred, while David Powell, who has the leading male role, is to be featured. Eric Main, for over six years associated with Henry Irving, has an important part, that of Mr. Stanton, the father. Charlotte Granville, another member of the cast, came to this country from England to play with the Drama Players at the Lyric Theater. Charles Stanton, a member of the "Broken Threads" company, is also with "The Girl and the Judge." The rest of the cast is equally notable, which, combined with lavish expenditure for the sets, promises to make this a splendid picture. The Mutual Film Corporation will release this Empire offering.

THOMAS STARTS WORK

Playwright Engaged in Making Picture for Harry Raver

Augustus Thomas, the playwright, who, as announced several weeks ago, has entered into a new picture producing combination, in association with Harry Raver, has started work on the story of the initial production to be released by the concern sometime after the first of January.

Mr. Thomas has not determined on a title for the photodrama, which he is now busily engaged in writing, but has several under consideration and will make a decision shortly. The forthcoming Thomas story is said to be based on a theme of current interest. While the primary object of his latest contribution to the screen will be one of entertainment, it will be founded on a subject that is calculated to hold the attention of those inclined to serious thought.

BEST YET IS REPORT

"Best Baby Osborne picture yet." That's the report of the Pathe film committee on "The Little Patriot," a five-reel Gold Rooster play.

MABEL NORMAND,
In "Joan of Plattsburg."

MUTUAL COMPANIES PAY BIG DIVIDENDS

Large Sums in Profits Given to Stockholders in Freuler Enterprises

Three of the Mutual Film Corporation's subsidiary and allied corporations have declared important dividends and stock redemptions involving large sums in profits paid over to stockholders in these Freuler enterprises.

The Lone Star Corporation, the concern which produced the Mutual-Chaplin comedies, announces for Nov. 10 the redemption of ten per cent of the preferred stock outstanding at 110 plus the preferred stock, dividends at seven per cent accrued to date. This means that approximately two-thirds of the preferred stock has been redeemed by the corporation, including the payment of the 10 per cent redemption premium and the payment of the 7 per cent dividends. Meanwhile the Mutual-Chaplin comedies have a long period in which to work and take profits.

Another Mutual subsidiary, the Lincoln Film Corporation, the corporation financing the production of the Helen Holmes serial entitled "A Lass of the Lumberlands," has redeemed ten per cent of the outstanding preferred stock at 110, plus the accrued seven per cent dividends. The serial continues booking at a satisfactory rate.

The States Film Corporation, the Mutual subsidiary concerned with the Helen Holmes serial, "The Girl and the Game," first of her Mutual efforts, announces the payment of a two per cent dividend on the common stock, all of the preferred issue having long since been redeemed.

ADVERTISERS AGAIN UNITED

The recent disagreement among the members of the Associated Motion Picture Advertisers over a resolution concerning the treatment of the Hearst publications, and which threatened to disrupt the organization, was amicably settled at their meeting on Nov. 8. The members who were reported to have resigned remain in the organization and the matter has been completely dropped, with peace reigning supreme.

S. E. Snyder resigned his position as director of publicity for the Balboa Amusement Production Company, Nov. 1. Mr. Snyder has not definitely settled his plans for the future.

BLACKTON MEASURES UPWARD CAREER BY LANDINGS

Romance of Business as Illustrated in Life Story of Producer of Photoplays —Learned Carpenter's Trade Before Becoming a Cartoonist and Reporter

BY ADA PATTERSON

"LEARN a trade," said his mother.

"But I want to be an artist," said the boy.

"I know artists. There are some in my family, and they are always behind with the rent and the coal and the butcher and the baker. You must learn a trade." The mother had her way. The boy was obedient. He became a carpenter. For four years he joined and hammered. It should be noted of him that he was a good carpenter.

Before he was large enough and strong enough to do the joining and the hammering, he had been an office boy at three dollars a week, a keen-eyed office boy, more intent on learning what and why things happened about him than to "get a raise." Early he formed the habit of learning. He absorbed the multitude of knowable things in the air about him. A good habit!

It is a tedious process to follow a man's rise, step by step. Some steps merely mark time. Or they may be practice steps. Or steps retraced. The follower, as the man who made the original journey, wearies on the way. But if he measures the stairway by landings he may see notable progress. Most men can compute their upward way by a half dozen or more landings. So J. Stuart Blackton, officially known about the Atlantic Yacht Club as "The Commodore," measures his. At forty there are seven such planes of review behind him. It is reasonable to assume that, granting him merely the long alloted three score and ten, with no claim for the century vouchsafed us by the disappointing Metchnikoff, several more planes of achievement await his arrival and review.

Sells First Cartoon

First, that day he sold a cartoon to the New York *World*. He had surmounted, strictly speaking he had slipped past, an obstacle, the arrogant, gum-chewing guardian of the portals, the terror inspiring Park Row office boy. His had been a Fabian policy, a game of waiting. He outsat the Cerberus.

When the waiting one had seen the obstructionist on his descending way in the elevator he had pushed past the swinging door that separated him from the managing editor. It was Samuel S. Chamberlain's wont to be suave. On this occasion he was profane.

"Who let you in?" he demanded with pungent, newspaper expletives.

"The office boy told me you were here," the intruder returned with such innocence and deference so mingled that a grunt vocalized itself into "Well, what do you want?" "I want you to look at my drawings, please," said the youth. The managing editor shuffled the output of the young genius as he would treat a bad hand at cards.

"I'll take this," he said. "Good afternoon." The youth watched the paper with feverish interest. Four days after his call upon the editor he saw a one-column reproduction of the drawing. For it he received six dollars. After a score or more of contributions he was admitted to the staff as a space filler. From that landing he looked down the steps that had brought him thither. The work as office boy at three dollars a week. The four years as a carpenter because his mother, awearied of professional security, believed that every man should know a trade. But all the while he had been surreptitiously sketching. He had obeyed his mother, and disobeyed her. The results gladdened his heart. Likewise his mother's.

Long Upward Climb

Between this landing and the next stretched the painful, upward climb of assignment work in a New York newspaper office, in which the climber is one of the smallest figures. Came one day opportunity, as she often comes, in disguise.

"We haven't heard anything about Thomas A. Edison lately," said the "old man" of the office. "Hear he's very busy and has a grouch. Can't spare any of our real people. Send that space kid on it."

The "kid" departed, sketch pad in his pocket, hope alternating with doubt in his heart. Might he see the Wizard? The secretary, noting his youth, thought not. He would see. Having "seen" he said in warning: "Be brief. He never sees anyone for longer than five minutes."

"I went into his presence as I would go into a church," says the "Commodore" of that time. "The hat of my spirit was off. I expected to see a man of austerity. I met an enthusiastic boy. He told me he was at work on a kinetoscope. He told me a little about that, but a great deal about how much he was interested in drawing, but was utterly unable to draw. He said he couldn't draw a pig, and then drew a strange figure that was his conception of one. I kept that drawing for a long time. I am so sorry that it was destroyed in a fire. Long afterward I met Mr. Edison again and recalled our meeting. He told me that he was recently back from the West, where they used big round silver dollars instead of bills. He told me of a souvenir, a purse in the form of a woman's stocking with a silver dollar in it. He remembered that."

The youth had a two hours' chat with the king of electricity. When he emerged from the twice sixty minutes' seance, a man in the office growled: "You must have hynotized the old man." But standing upon the landing of that day in review, young Blackton knew it was the reverse. The Wizard had hypnotized him with the story of the kinetoscope he was inventing. It was the beginning of his romance, one of the romances of big business.

Meets Albert Smith

The youth hurried back to town, "turned in" his sketch and story, then sought his friend and comrade in dreams. While he was a carpenter he had met Albert Smith, a bookbinder. The young men had pooled their hopes and ambitions. The Blackton boy told the Smith boy about the kinetoscope. Their youthful enthusiasm blazed high.

"In six months he will place two of his machines in the market," said the boy Blackton.

"Did you tell him you wanted one?"

"Yes." It was the characteristic of youth, particularly of this brand of youth, that neither raised a doubt as to whether they could collect the funds. If their pennilessness had been pointed out to them, they would have retorted with Napoleon's remark about the word "Impossible" and the folk who spoke it.

They contrived to buy that kinetoscope, and pay for it. There had been six months of toil and hardship before reaching the third landing. They were months of bitterest self-denial necessary to the accumulation of the cost of that kinetoscope. But they brought the coveted machine.

The ex-carpenter and the ex-bookbinder took blithely to the stage. In the more formal language of that time they became platform entertainers. Major Pond, of picturesque memory, fathered them as such. Young Blackton, arrived at the importance in which they began to use the prefix with his name, turned his experience as a newspaper illustrator to account. He drew sketches, and he and his friend gave kinetoscope "views."

They toured this country from New York to San Francisco. The vaudeville houses opened their stage doors to them. It was while they were arranging for an appearance at the Fifth Avenue that the first shadow darkened the heretofore sunlit path of their hopes. The management told the "team" there was a man who had a kinetoscope who would give entertainment for a smaller sum than they expected in their pay envelope.

Pool Interests With Rock

J. Stuart Blackton paused not to weep any adolescent tears. He hunted out the man. It was W. T. Rock. "Let's pool," said the younger man. "All right," said the older, after an afternoon's discussion.

Thereafter the trio treated with the management of the Fifth Avenue Theater as one man. The theater yielded as the less force always yields to the greater. The shadowed path had been converted by effort into a sunlit, upward way. It was the fourth landing in the Blackton stairway of success. It was the beginning of the Vitagraph Company of America, of which W. T. Rock was president, J. Stuart Blackton director, and Albert Smith, treasurer.

"And then," Commodore Blackton observes in the course of his life narrative, "we were stepped on by an elephant."

Life has its anti-climaxes. The elephant that stepped on the sketch artist, evolved into a motion picture maker and producer, whose inspiration Thomas A. Edison had been, was the Edison company. That organization applied for and secured an injunction against the youngsters, forbidding them to manufacture motion pictures.

Efforts at "getting together" consumed nearly three years, but it was effected. The peace pipe sent its smoke curling upward toward the little office in the Morse Building. The injunction was vacated.

Years of Success

Ensued years of huge output in motion pictures. Since 1895, 3,463 long plays have been pictured by the firm. Before that date its record was 2,000 short ones. Many of these Mr. Blackton wrote. In all he played a directing part.

He paused to look around, to breathe deeply, to delight in what the fifth landing in his staircase revealed to him. That was five years ago, when the gray walls of the Vitagraph Studio reared themselves, and a motion picture city was established in East Fifteenth Street in Brooklyn.

Sixth in the series of landings was the night when New Yorkers witnessed the premiere of the colossal pictures which constituted "The Battle Cry of Peace." That was the Blackton magnum opus. Moreover it represented his profoundest sentiment. That night the cry of "Author" rang through the Criterion Theater, a rare cry in the homes of silent drama, and cries of "Commodore" greeted him.

And now Commodore Blackton has stepped on the seventh landing as an independent producer of super-pictures

(*Continued on page* 11)

SIR GILBERT PARKER AND J. STUART BLACKTON
Photographed During Production of "The Judgment House"—Paramount.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Letters from Readers—Selections by Other Players—Program at Strand Theater Uplifting—Number That Is Rich in Material—Current Features and Accompaniments

BY MONTIVILLE MORRIS HANSFORD

AN enthusiastic letter was received last week from Myron C. Ballou, organist at the Strand Theater, Providence, R. I. He says in part: "I enjoy your articles in the MIRROR, especially the impressions. I used for 'Bab's Burglar' such pieces as *Believe Me If All These Endearing Young Charms;* selections from *Naughty Marietta; The Caged Coquette*, Engleman; *Fleeting Days*, waltz, Bailey (old, but good; better than the average of to-day). I greatly enjoyed playing Geraldine Farrar in 'The Woman God Forgot.' Wonderful picture. For theme: *Andante* (first movement), 6th Symphony, Tschaikowsky; when they first meet, a bit of the *Liebested* from *Tristan;* Montezuma on bier, *Lamentoso* (finale) 6th Sym. Tschaikowsky; *Prelude* is C minor, Kopylow, etc. Not one cheap or popular number."

Other Players' Selections

It is always quite a revelation to hear what other players use in a picture that you have already played. It sometimes convinces you that you don't know it all, that the other fellow has the names of good compositions that you have forgotten or can not recall at the time. All of these suggestions help to keep one up to the mark. Mr. Ballou certainly selected a splendid program for the Farrar picture. He also refers to his comment on Billie Burke's film, "Arms and the Girl," which I tried to answer in last week's MIRROR. For the scene in question, that of the enforced wedding, he played *When Love Awakes*, from Herbert's "Eileen." This was a good solution of the problem.

Letter from Reader

One of the most interesting letters I have received is one from James Phillips, Goldfield, Nevada. For some time he has been pianist in picture work there, and from the tone of his letter has excellent ideals about the business. It is gratifying to hear from players who are not the regulation pounders out of melody-by-the-yard for so much a week. Mr. Phillips says his town is cosmopolitan, made up of people from all parts of the earth, and therefore used to good music. He says: "I used the theme *motif* long before I had heard or read of anybody else doing so. I have a large library for piano, and prefer to play alone. Drums, etc., hamper one. I can't catch the mood of the picture-atmosphere with the nerves on edge. Allow me to tell you that I find your MIRROR articles intensely interesting. I read them with both pleasure and profit. They enlighten the profession and the results will uplift the public."

Strand Program Uplifting

Signor Ariani, conducting the Strand Symphony Orchestra, played last week the two concluding movements from the Fifth Symphony, Tschaikowsky, the *Siegfried Idyl* and the *Prelude* to the third act of Lohengrin, both by Wagner. These splendid numbers convey some idea of the remarkable chance the Strand gives its patrons to hear the very best in music. One can easily remember when Wagner was still doubtful at the Metropolitan Opera House. The vocal number at this theater was *Una voce poco fa*, from Rossini's *Barbier*, sung in splendid style by Grace Hoffman. Miss Hoffman, by the way, has proved one of the most popular singers ever appearing in a picture theater in New York. The program also included a violin solo by Mischa Violin, which was roundly applauded. During the Strand Novelty, a Japanese scene, Arthur Depew played an improvisation on a Japanese theme by Seelig. This is arranged for orchestra, and is one of the most effective compositions of its kind. The regular overture was the *March Slav*, Tschaikowsky.

Selection Rich in Material

The famous *March Slav* is rich in picture material, if one may be allowed to come down to the practical application of such a composition. There are movements for a variety of moods to be found in its measures; stately marching scenes, hurries, agitatos, chords of grandeur and exultant triumph. All of these may be found in this one overture.

Patrons of the Rialto last week were fortunate in hearing an old favorite, a *Faust Fantasie*, admirably conducted by Hugo Riesenfeld. It is quite probable that some persons had difficulty in keeping their seats when the seductive strains of the waltz section came in. This waltz has remained a sort of dance milestone, challenging anything better. Mr. Riesenfeld injected just sufficient flavor into it to make it well-nigh irresistible. Mary and Louise McFarland sang the duet from *Lakme*, and the popular baritone, Greek Evans, roused the audience by his rendition of *Three for Jack*.

"The Clever Mrs. Carfax" (Paramount)

A college medley, played rapidly, or the *College Rag*, will answer for an opening number for this picture. There is another march by Shepard called *College Songs March*, and this also is excellent for any picture of college scenes. At cue, "And you claim to be a woman-hater," play *Songe D'Automne*, Joyce, until cue, "Ah, shut up!" then back into the first number. At cue, "So now most of your funds," return to *Songe D'Automne*. Play until cue, "No, Billy, I didn't get this dope," and then change to *April Smile*, Depret, very softly at theft. At title, "The beginning of the journey," play *Waves of the Danube*, Ivanovici, until cue, "This is Mrs. Bruce's trunk," then agitato for a few measures, then back to *Songe D'Automne*. At cue, "Shorty, get me into something," change to *The Skaters*, Waldteufel, and at title, "Midnight," agitato for a few measures, then back to *Skaters*. At title, "Searching for the trunk keys," use No. 6 from the Breil album, until cue, "I thought this was Trask's room," at which use Herbert's *Air de ballet*. At cue, "Why accuse Miss Helen?" rather agitato until cue, "You thief!" then a moment's silence, and back to *Air de ballet*. At cue, "Detective? Ask Mrs. Carfax to go down," play *Al Fresco*, Herbert, until cue, "Where's Adrian?" then the No. 4 from the Breil album. Follow the action with this number, varying the degree of tone, and at cue, "Now, dear, it's your privilege," go into *The Skaters* to the end.

MAE MARSH IN "SUNSHINE ALLEY."
Goldwyn Picture Starring the "Quaint Actress."

"Sunshine Alley" (Goldwyn)

This film requires a bright opening. The orchestral accompaniment works in all sorts of bird songs, parrots, dogs barking, etc. A bird whistle will come in handy for the player who wishes to give the picture a little extra touch. Play *Joyeuse Aubade*, Gregh, for the opening, and play Thome's *Arlequin et Columbine* at title, "Mary Ann." When the theft of the monkey is discovered, use *En Boheme*, Sternberg, with agitato at cue, "My wife said I would get 'em," then back to *En Boheme*. At cue, "Dad's not so bad when you know him," play the *Joyeuse Aubade* again. At cue, "Have you seen my brother?" use *Tristesse*, Moszkowski, opus 77, No. 1, until title, "Breakfast time," then *Rural Dance*, Sternberg (published by Schroeder). Agitato at old man's fall, then back to *Tristesse* until cue, "I've got to have some money," at which agitate until Robert's arrival, then play *Japonica*, Stanford (published by Feist), playing softly at the parting with the bird. At struggle, agitato, then into either *Japonica*, or *Autumn Rose*, Wachs (published by A. P. Schmidt). At cue, "You mean she ain't never goin' to come back?" then *Tristesse*, and at cue, "A slight fracture," play *Japonica* again. At cue, "She looked the image of her grandmother," play *Rural Dance*. At the dance scene play *Hawaiian Butterfly*, or any lively dance, following the action. When Robert and Nellie are alone play *Japonica* until cue, "She's sick," then *Tristesse*. At title, "A self-appointed guardian," play *Joyeuse Aubade*, going into *Japonica* again at "Robert and Nellie." As cat jumps, agitato, and at cue, "Telephone her from the drug store," play *Tristesse*. At title, "At nine o'clock," use No. 6 from the Breil album, following action until theft is discovered, then *Tristesse*. At cue, "Hand over those sparklers," agitato, and at cue, "Those are not my mother's jewels," play *Japonica* to end.

BEBAN A TRAPPER

Character Role in "Jules of the Strong Heart" Ideally Suitable

As Jules Lemaire, a laughing, singing, high-spirited and whole-souled trapper from the great forests of the Canadian wilds, George Beban in his forthcoming Paramount picture, "Jules of the Strong Heart," is said to have a role that is absolutely suited to his talents and one in which he has found opportunity for the exercise of all his faculties of character delineation.

"Jules of the Strong Heart" was a short story which appeared in *Colliers*, and from it Frank X. Finnegan and Harvey K. Thew wrote a scenario.

BLACKTON MEASURES CAREER

(*Continued from page* 10)

to be released by Paramount. In this capacity, with unlimited resources and ample service at his command, he is looking forward to the crowning achievements of a distinguished career.

J. Stuart Blackton's vision of the art or industry of motion pictures, the first glimpse of which he had in the Edison office, and which has paid him a dividend of $25,000,000, is wide. It is one of the world's permanencies, he believes.

"What would happen if all the motion pictures in the world were swept off the earth?" he says. "The majority of the human family would be deprived of entertainment. Motion pictures will be primarily entertainment, but they will also be first aids in science and strong educational influences. I do not agree that they will ever be given at grand opera prices, but they will reach a grand opera plane of excellence. The prices will remain practically what they are today, but those who have spoken patronizingly of pictures have begun to admire them. They will adopt them as a form of amusement. Moving pictures will be a generally accepted form of amusement."

For moral justification of motion pictures this, one of their fondest fathers, cites as a significant fact. In the Lehigh Scranton mining section there were, within a given radius, and before motion pictures were an established fact, more than 5,000 saloons. Within that area today there are, in the Blackton phrase, "slightly more than 450."

BOOKINGS FOR GOLDWYN SPECIAL PRODUCTIONS ARE NUMEROUS

"The Auction Block," "The Manx-Man," and "For the Freedom of the World" All Go Well

Goldwyn Distributing Corporation is having the good luck with its big special productions that the importance of the pictures warrants, as evidenced by heavy bookings of Rex Beach's "The Auction Block," George Loane Tucker's picturization of Hall Caine's big story, "The Manx-Man," and the Ira M. Lowry production, "For the Freedom of the World."

Mr. Beach's picture, a pictorial production that ranks as the biggest Rex Beach work yet done for the screen, has been distributed to all of the Goldwyn offices in North America, and is also in Australia in the hands of the Goldwyn representatives, where, according to cabled reports, exhibitors have expressed their delight over the dramatic power of the story.

The Manx-Man Company's bookings of "The Manx-Man" through Goldwyn are climbing with great rapidity, and unquestionably the biggest impetus of the past fortnight can be credited to the fact that large exhibitors in many sections have played the production at a good profit to themselves. News of a pronounced success in films travels fast, and houses subsidiary to the big, first-run theaters in zones where "The Manx-Man" has played have been quick to book the production because of the great prestige already gained for Hall Caine's story in all parts of the country.

Marcus Loew, who made a blanket booking of "The Manx-Man" for his theaters last week, began the presentation of the picture in his New York City houses.

Ira M. Lowry's "For the Freedom of the World," as a timely and thrilling war panorama of the hour, is meeting with big exhibitor success, and already the Goldwyn offices in the various American zones have their prints of this picture booked well ahead. In Philadelphia, where Mr. Lowry and his associates made "For the Freedom of the World" the first-run booking, is at the Victoria Theater, and at its opening last week the house was crowded.

The war tax situation, which many persons in the industry believed might temporarily exert a depressing effect upon business, has been productive of no ill effects whatever in the booking of Goldwyn's productions.

In Canada, where the temporary changes in the war situation no longer exert any material influence, Goldwyn's contract business is booming, and the various offices of Goldwyn Pictures, Ltd., present a heavier aggregate of Canadian business for this new organization than many organizations have been able to book after years of operation in the Dominion.

MARGUERITE CLARK NOW FORSAKES "BAB"

Paramount Star Is at Work On a New Christmas Play

Marguerite Clark, daintiest of stars and heroine of the "Sub-deb" stories, the third of which, "Bab's Matinee Idol," will be released November 26, is already at work upon a Christmas play for Paramount—something in the nature of a gorgeous fairy-tale, the title of which is "The Seven Swans."

It will be elaborate in every detail of setting and costuming, and will present the charming actress in a role ideally suited to her talents, according to report. J. Searle Dawley, who directed the Bab stories, is also handling the Christmas picture and declares that he is finding a lot of pleasure in the work.

The studio looks like a series of pictures taken from some of the beautiful gift books of fairy stories. There are interiors showing bedchambers wherein royal princesses are wont to woo Morpheus. Stately towers arise and no stage of an English pantomime ever presented a more fanciful and picturesque appearance. Actors, clad in the resplendent raiment of the imaginary kingdoms of childhood dreams, are everywhere and Miss Clark, herself, bewitchingly garbed in velvet and ermine, might well have stepped from the pages of Hans Christian Andersen or the Brothers Grimm. Full details of this production, which it is promised will delight both young and old, will be forthcoming shortly.

DORIS KENYON,
In "The Hidden Hand," Pathe.

VITAGRAPH HAS NEW STYLE COMEDY

Edward Earle and Agnes Ayres Are Featured in Series

Greater Vitagraph is going to add to its program in a few weeks a brand new line of comedies, according to a statement given out by Albert E. Smith, president of the company.

These comedies, which will be one-reelers, will not interfere with the production of Big V's, because Mr. Smith has just recently put two new companies to work on the well known Vitagraph brand of slapstick, now having three in action. The new brand will be a higher grade of comedy, made from the works of some of the best known humorists of the present day, and will be produced under the direction of Graham Baker, well known as the author of most of the Big V comedies.

Edward Earle and Agnes Ayres, two Blue Ribbon feature stars, will be featured in this new series of humorous productions. Mr. Earle will be remembered for the fine shading of humor which he gave to the role of the young American in "For France," a recent five-reel feature issued by Vitagraph. Miss Ayres, who has been seen to advantage in O. Henry stories and Blue Ribbon productions, is regarded by Albert E. Smith as one of the most promising young actresses on the screen today.

These comedies will mark the transition of Graham Baker from slapstick to legitimate fun. Mr. Baker, who was associated with Lawrence Semon in the production of the Big V's as author and assistant producer, was, like Mr. Semon, a cartoonist before he took up the work of providing laughs for picture fans. During the two years he has been writing comedies he has come to be known as one of the leading humorists of the picture business.

BRENON WORKING AT HIGH TENSION

Director Finishes "Empty Pockets" and Starts on "Passing of Third Floor Back"

Herbert Brenon has transformed his studio on Hudson Heights into a replica of a Bloomsbury boarding house in London. "Empty Pockets," on which the producer has been working for over two months, is finished as far as the taking of the scenes is concerned, and "The Passing of the Third Floor Back" is already in the process of construction.

The first scenes in this new production were taken with Sir Johnston Forbes-Robertson last Monday, and since that time much work has been accomplished. While in the original play by Jerome K. Jerome, the entire action took place in the drawing room of a Bloomsbury boarding house, Mr. Brenon shows the lodging house in its entirety. Seventeen sets have been erected and several little ideas that were merely suggested have been brought out at some length. For instance, that attitude taken by the would-be aristocratic Mrs. Gilhuly towards her poverty stricken relatives has been elaborated, and where, in the play, her sister and her four little children were merely mentioned, in the picture they will be actually portrayed.

Mr. Brenon's activities are still arduous. Not a day did he leave between pictures. "Empty Pockets" was practically finished on Sunday, and work was commenced the next morning, with Sir Johnston Forbes-Robertson. Owing to the system with which the laboratories are run at the Brenon Studios, the cutting of "Empty Pockets" has been progressing during the picture, the first four reels being practically ready at the present time. There yet remains the titling and the cutting of the remaining reels, and the picture will be ready for release.

"Empty Pockets" promises in every way to rival "The Lone Wolf," Mr. Brenon's first melodrama. Those who have seen it are loud in its praises. It is a swift moving melodrama, full of human interest and sympathy. It is produced with typical Brenon thoroughness and is acted by an exceptionally good cast. With Bert Lytell, who bids fair to become one of the most popular film stars, Barbara Castleton, Malcolm Williams, who is well known for his work on the stage, and Susanne Willa, Ketty Galanta, Peggy Betts, in the leading roles, "Empty Pockets" bids fair to add further laurels to the director who has so many successful pictures to his credit. The picture will be given a Broadway premier when the producer finds a suitable theater.

IMPRESSIVE EXTERIOR SETTING FOR "THAIS," NEW GOLDWYN PRODUCTION STARRING MARY GARDEN.

PARAMOUNT FILMS NOW READY FOR OPEN BOOKING MARKET

All Productions Released Prior to Aug. 5 Can Be Had Without Territorial Restrictions—Foremost Stars on List

The announcement of Paramount Pictures Corporation that a list of approximately three hundred notable five-reel features, in many cases with the greatest stars, such as Mary Pickford, Marguerite Clark, Pauline Frederick, and embracing some of the most successful films that have ever been released, is now available without territorial restrictions upon the open booking market, should be welcome news to thousands of exhibitors throughout the country.

These films are those which were released on the program system prior to the adoption on Aug. 5 last of the Star Stories Selective booking. There are numerous plays, for example, in which Mary Pickford starred before the advent of the Artcraft Pictures Corporation, which is now distributing her productions. Among these are: "Such a Little Queen," "Cinderella," "Mistress Nell," "Fanchon the Cricket," "The Dawn of a To-morrow," "Little Pal," "Rages," "Esmerelda," "The Girl of Yesterday," "Madame Butterfly," "The Foundling," "Poor Little Pepina," "Hulda from Holland," "The Eternal Grind."

The Marguerite Clark features embrace among others the following: "Wildflower," "The Crucible," "The Goose Girl," "Gretna Green," "The Pretty Sister of Jose," "Seven Sisters," "Helene of the North," "Still Waters," "The Prince and the Pauper," "Mice and Men," "Out of the Drifts," "Molly Make Believe," "Silks and Satins," "Little Lady Eileen," "Miss George Washington," "Snow White," "The Fortunes of Fifi," "The Valentine Girl."

Pauline Frederick is represented in the list by such famous plays as "Sold," "Zaza," "Bella Donna," "Lydia Gilmore," "The Spider," "Audrey," "The Moment Before,' "The World's Great Snare," "Ashes of Embers," "Nanette of the Wilds," "The Slave Market," "Sapho," "Sleeping Fires," "Her Better Self," "The Love That Lives."

Aside from these there are dozens of other productions with stars of such caliber as Marie Doro, Fritzi Scheff, Victor Moore, Hazel Dawn, Elsie Janis, Blanche Sweet, Myrtle Stedman, John Barrymore, Violet Heming, Laura Hope Crews, Lenore Ulrich, Charlotte Walker, Geraldine Farrar in the memorable production of "Carmen," Edna Goodrich, Fannie Ward, Lou-Tellegen, Theodore Roberts, Anna Held, Constance Collier, Donald Brian, Vivian Martin, Dustin Farnum, Irene Fenwick, George Beban, Mae Murray, Kathlyn Williams, Mme. Petrova, Ann Pennington, Wallace Reid, Anita King, Louise Huff, Max Figman, May Irwin, Bessie Barriscale, Florence Reed, Macklyn Arbuckle, Rita Jolivet, Ina Claire, John Mason, Peggy Hyland, and many others.

There are doubtless hundreds of the smaller exhibitors who had not regarded it as within the range of their possibilities to exhibit such pictures as these, owing to the prices at which they were sold. This is altered now and there is no reason why the smallest showman in the smallest community may not profitably present Paramount pictures, which naturally afford unlimited material for exploitation.

In pursuance to the million dollar advertising campaign that is now being carried on to still further popularize the productions released by Paramount and Artcraft and the stars therein, exhibitors are enabled to profit directly by the exhibition of these films, which contain examples of some of the best work of most of the eminent players now appearing in the pictures distributed by both these organizations.

OLGA PETROVA.
In "Daughter of Destiny."

SEELYE LEAVES PATHE

It was announced at the offices of the Pathe Exchange, Inc., last week that C. R. Seelye, who has been business manager for Pathe for the past year, is no longer connected with the organization.

VIVIAN MARTIN'S NEXT

"Molly Entangled" is announced for release by Paramount Nov. 19, and offers Vivian Martin, in the role of an Irish colleen, something of a departure from her accustomed roles. This will be followed, the first part of the year, by "The Fair Barbarian," an English story, again differing in character from Miss Martin's recent productions, but, as in the case of "Molly Entangled," supplying a vehicle to which she will do full justice.

POWER OF WOMAN

In the forthcoming picture, "The Eternal Temptress," written by Mme. Fred de Gresac, starring Lina Cavalieri, the famous beauty of the operatic stage, and directed by the eminent French expert, Emile Chautard, the part that has been played by woman in swaying the destinies of men and nations will be portrayed.

AMUSING SCENE FROM "SNAP JUDGMENT."
William Russell's New Picture by American-Mutual

VITAGRAPH PLANS BETTER FILM SERVICE

Company Takes Additional Floor Space in Order That All Exhibitors May Receive Pictures in Perfect Condition

In the interest of better service for the exhibitor, Greater Vitgraph has recently added to its force of inspectors in all of its exchanges and is working on a night and day basis in many cities to keep film in the highest state of perfection at all times.

In the case of the New York exchanges, the company has taken additional space in the Mecca Building, 1600 Broadway, New York, three thousand square feet of floor space having been leased to accommodate the Vitagraph reel department. Two large vaults and two additional inspection rooms have been constructed on the tenth floor of the building and the work of moving part of the thousands of reels into the new quarters is almost completed.

During the recent trip of the company's sales executives to the various branches a thorough check was made on film handling in each office and, without exception, it was found that the system in force is well-nigh mistake-proof. Every reel of film that goes out of the Vitagraph offices is doubly inspected, first when it is handed to an exhibitor and second, when it is returned by him. In order to do this it was necessary to increase the inspection force and every exchange has had added to it one or more inspectors.

Besides its own efforts to keep film in first class condition, the Vitagraph distributing organization, under the personal direction of Walter W. Irwin, general manager, is continually working in co-operation with theater operators. A "Golden Rule" plan recently put into operation, whereby operators are requested to replace reel bands properly so that the man who gets them next will be spared trouble, is said to be working out very satisfactorily. The men in the projection booth realize that the request is for the benefit of all of them and when a Vitagraph reel shows up they unconsciously recall the admonition about reel bands, with the result that not for many months has the company had any complaint or trouble on this score.

MAE MARSH IN "THE BELOVED TRAITOR"

Adaptation of Novel Is Chosen as Next Starring Vehicle for Goldwyn Actress—Worthington to Direct

When Mae Marsh completes the final scenes in "The Cinderella Man," a Goldwyn production drawn from the stage success of Edward Childs Carpenter, the young star will begin immediate preparations for her next screen vehicle, giving herself no more than a week-end of rest and relaxation before starting work again. Her new picture will be "The Beloved Traitor," a photoplay drawn from the novel by Frank Packard.

The Packard story is familiar to the host of American readers who have followed the novelist's career since his "On the Iron at Big Cloud" appeared in 1911. His best-seller public has grown steadily with each of his new novels. Among the most popular were "The Miracle Man," which was made into a Broadway success a few years ago, and "The Beloved Traitor," which enjoyed a great vogue with book-lovers last year. Through Goldwyn production and Goldwyn distribution the story will reach an even more extensive public.

Since "The Beloved Traitor" includes many episodes dealing with the life of fisher-folk, more open-air work "on location" will be necessary for this film than for any previous Goldwyn production. To achieve just the right atmosphere, Miss Marsh and her company will be sent first to the rocky coast of New England, where the life of the men who earn their living on the sea is still grim and perilous.

Since Director George Loane Tucker is giving all his time to the cutting and editing of "The Cinderella Man," a director new to Goldwyn, William Worthington, will take charge of the next Marsh picture. E. A. Thurston will be assistant director. The cameraman is George Hill, whose remarkable photography is recorded in the first Mae Marsh picture on the Goldwyn program, "Polly of the Circus." This film contained excellent night effects.

IRENE CASTLE IN FIVE-REEL ASTRA

First Chapter of "Hidden Hand" Also on Pathe Program

Irene Castle in a fast action photoplay produced under the direction of George Fitzmaurice, the first episodes of "The Hidden Hand" serial, another chapter of "The Seven Pearls" and a Harold Lloyd comedy are among the many features of Pathe's strong line-up for Nov. 25.

Irene Castle appears in "Sylvia of the Secret Service," and Pathe Plays special in five reels, produced by Astra, directed by George Fitzmaurice, scenario by Philip Bartholomae; from the story by Joseph Trant.

The first chapter of "The Hidden Hand" is entitled "The Gauntlet of Death." It stars Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

Mollie King is starred in "The Seven Pearls," No. 11, entitled "Gems of Jeopardy," with Creighton Hale and Leon Bary. The mystery as to Ilma's disappearance is solved in the beginning of this episode, when it is learned that Perry Mason, at the point of a revolver, forced her to leave Falenti's home at the end of No. 10. Mason tortures her in an attempt to make her give up the pearls she has succeeded in recovering, but she escapes and that night she and Harry enter the home of a man named Stokes, who has obtained one of the pearls.

"All Aboard" is the title of the Harold Lloyd comedy, produced by Rolin in one reel. This picture takes the company aboard a steamer bound for Bermuda and practically all of the farce is staged on the water.

"Around Central Auvergne" and "Tonic Towns of England" are the split-reel Pathe colored scenic release. The first half shows the picturesque wooded heights of the highest mountains in the interior of France, and the second shows the popular watering place of Harrogate with the Royal Baths, fountains and beautiful scenes in the quaint town of Knaresborough.

An international cartoon and scenic split-reel and Hearst-Pathe News No. 96 and No. 97 complete this program.

DEITRICH RESIGNS

Publicity Director of International May Enter Producing Field

Theodore C. Deitrich, for many years connected with the editorial departments of the Hearst papers and who during the past two years has been advertising and publicity director of Mr. Hearst's International Film Service, has tendered his resignation. He expects to sever his connection with the International Nov. 22.

Mr. Deitrich, it is understood, will enter the motion picture producing field as president and general manager of a large film concern, recently incorporated.

PERSECUTED HEROINE

"The Hidden Hand," Pathe's new serial which will be released Nov. 25, has all the thrills, stunts and story that have made other Pathe serials successful in the past. The heroine of this serial is Doris Kenyon, and it is claimed that she is one of the most persecuted girls on the screen today. In substantiation of this statement, a long list of happenings has been compiled from the first ten episodes of "The Hidden Hand."

"HER DOG-GONE DOG."
Billie Rhodes in Recent Mutual Production

MUTUAL SUES GROUP OF FILM CONCERNS

Broncho, Keystone and Domino Motion Picture Companies Are Defendants in $400,000 Suit for Damages

A suit for $400,000 damages has been filed against the New York Motion Picture Corporation and a group of related concerns by the Mutual Film Corporation. The suit is instiuted in the Superior Court of New York.

The action includes a prayer for a permanent injunction restraining the defendant concerns from the further circulation of various motion pictures. The defendants include the Broncho Motion Picture Company, the Keystone Film Company and the Domino Motion Picture Corporation.

The Mutual Film Corporation charges that the New York Motion Picture Corporation and its allies have violated contracts for the exclusive sale of the pictures in question to the Mutual Film Corporation, and that they have further refused to deliver to the Mutual additional print copies of the pictures as stipulated in the contract.

"The motion pictures involved," remarked President John R. Freuler, of the Mutual Film Corporation, "include all of the pictures made for the Mutual by the defendants in the period of 1912-15, which means the old Keystone comedies, the W. S. Hart pictures of that period, the Charles Chaplin comedies made by Keystone, the early Mack Sennett comedies and the western production by Bronco and all Domino pictures.

"The contracts covering these pictures provided that the Mutual Film Corporation was to have exclusive right of distribution in the United States and Canada, and that the Mutual was to be supplied with additional positive prints of any of the pictures at any time.

"Last July the Mutual Film Corporation began placing orders for new prints of large numbers of these pictures. The orders were ignored. We made tender of payment in advance in gold, calling at the offices of the concerns now sued with the money in gold coin for that express purpose. The orders were still ignored.

"We now charge that the defendants are engaged in circulating a number of these pictures through obscure channels, and unlawfully."

"THE KILL-JOY."
Western Picture Starring Little Mary McAllister—Essanay.

TRADE PRESS MEETS EXPOSITION OFFICIALS

Frederick H. Elliott of the N. A. M. P. I. Gives Luncheon at City Club

At the City Club on Nov. 7 a luncheon was tendered representatives of the trade papers for the purpose of having them meet the men who will be identified with the active work in promoting the forthcoming Motion Picture Exposition, to be held under the joint auspices of the National Association of the Motion Picture Industry and the Exhibitors' League of America at Grand Central Palace, beginning Feb. 2. Another primary object of the affair was to point out the need of close cooperation between the trade press and the exposition executives, not only in giving the show wide publicity, but in the way of suggestions and opinions as to what would tend to make it a certain success in drawing both the general public and the exhibitors.

Frederick H. Elliott, secretary of the N. A. M. P. I., who is general manager of the newly formed company to promote the exposition, presided at the luncheon, and he introduced Samuel Grant, Frederick H. Hartman and William Hilkemeier, who will assist him in the management, and Edward F. Korbel and M. Worth Colwell, who will handle the publicity. The latter two men have had wide experience in this province of exposition work.

It seemed to be the general opinion that the exposition should have a decided war angle so as to appeal strongly to the public at large. This was voiced in many suggestions as to wartime exhibits and speeches by men who have seen service, all designed to show the constant use of the motion picture camera at the front. The exhibitors' side of the exposition should be handled, it was thought in most quarters, from a standpoint of education, both through speeches and exhibits showing the progress in the various departments of motion picture production. More get-together luncheons are planned for the future.

WAR FILM IN DEMAND

Prints of "Battle of Arras" Insufficient to Fill Bookings

After the record booking of 7,600 days, made by Keith and Proctor, and the United Booking Office, and the attendant publicity that was given the British Official War Pictures, released under the name, "The Retreat of the Germans at the Battle of Arras," exhibitors all over the country are anxious to secure these pictures for showing in their theaters, and the managers of the various Pathe Exchanges report that they are deluged with requests for these films. Fifty prints are being worked every day.

The demand for these battle pictures answers the question of "Do the people want war pictures?" in the affirmative. The original booking by the big vaudeville circuits totaled well over $300,000, and it is conservatively estimated that the additional earning on the fifty prints in this country will bring the grand total up to two or three times that amount. The proceeds from these pictures go to various war reliefs and to the Red Cross.

Theaters in the vicinity of the cantonments showing these pictures are crowded at every performance with the soldiers of the National Army, who are getting their first taste of the reality of war from the screen.

EXHIBITORS RESENT EFFORT TO SHIFT WAR TAX ON FILMS

Lee A. Ochs, President of League, Explains Attitude of House Managers in Regard to Fifteen Cents a Reel Charge—Present Burden Is Sufficient

The opposition among exhibitors to paying the war tax imposed on films and the reason therefor, are fully set forth in the following letter written by Lee A. Ochs, president of the Motion Picture Exhibitors' League of America:

As the president of the Motion Picture Exhibitors' League of America, and acting as the mouthpiece of the exhibitors of the country, I feel it my duty to advise you that the exhibitors of the United States will not submit to your arbitrary action of recent date, namely, the imposition of a charge of fifteen cents per day per reel on all film leased by you, as a means of providing revenue with which to meet the footage tax on film as provided in section six hundred of the War Revenue Tax Law.

I base this opinion on the hundreds of telegrams and letters which I have received and upon the action of exhibitor organizations all over the country since the first brief, curt, mandatory, notes were sent out by your exchange managers advising exhibitors of your arbitrary action.

It is only through careful study and consideration of the mass of material that has come to me on this subject that I have felt the necessity of transmitting to you that what in reality amounts to a consensus of opinion of the exhibitors of the United States on this vitally important subject. I will endeavor to present to you the various arguments that have been advanced as to why this tax should be paid by you and not by the exhibitor. In doing this I am acting merely as the mouthpiece of the exhibitors and take this means of pointing out to you that, if you persist in the attempt to collect this unjust charge, it will result in a period of strife and disharmony between distributor and exhibitor at a time when the interests of the industry, patriotism, and civilization, demand a united and co-ordinated body working in the closest co-operation and harmony.

Shifting the Burden

1. The exhibitors of the country cannot understand why you consider it necessary to gracefully slide out from under this tax and attempt to place it on their already overburdened shoulders. In many instances they call you slackers and other uncomplimentary names, insisting that your attempted action is unpatriotic, and an attempt on your part to shirk the burden which each and every business, each and every individual, must bear as their share of the hardships imposed by the war.

You have made statements in your meetings and in your advertising to the effect that you cannot pay this tax out of your own pockets and remain in business. Do you think that the exhibitor is in any better condition to pay the tax out of his pocket and remain in business, or do you think that he can arbitrarily collect it from his patrons without sacrificing a large part of his business? If you do, you have little knowledge of the business of entertaining the public. And you must remember in this respect that Congress also passed a law imposing an admission tax, and stated explicitly that this tax should be collected from the public. There is not this provision in the section of the law covering your tax. Do you think for a moment that the motion picture going public will cheerfully pay its own tax and yours too?

2. It is by no means clear in the minds of exhibitors, although a statement often reiterated, that if you pay this tax you will be forced out of business. Let us say for example, that 30,000 feet of negative are used in taking the average five reel feature. This would demand a tax of $75. Let us assume that the average feature uses forty prints. This would demand a tax of $1,500, a total of $1,575 for a five-reel feature. Do you mean to contend that it is impossible for you or your producers as business men to save the small sum of $1,575 in the production of a picture, a sum amounting to merely five and one quarter per cent. in a picture costing $30,000 and a much smaller part in a product of higher cost. The exhibitors of the country find it very hard to believe that such is the case.

Tax Placed on Film

The statement has been made that this is a tax on film and not a tax on value or on production. Such may be the strict verbiage of the law, but it is a well-known principle of taxation that the same object should not be taxed twice. The tax of one quarter of a cent, is a tax on film, but the exhibitors believe that in placing the tax of one-half cent on positives it was the intent of Congress that this should be a tax on production, and as such should be borne by the producer, irrespective of the alleged statement of the President that the tax should be passed on. Because Congress in its ignorance of the motion picture business saw fit to pass a law, the meaning of which is subject to various interpretations, is no reason why the producer and distributor should seek to shift the burden.

3. The exhibitors of the country believe that it is the patriotic duty of every producer and distributor of motion pictures to assume and pay this tax, and judging from the high prices which the exhibitors are called upon to pay for film, believe that the producers and distributors can well afford to pay it.

4. The exhibitors point with pride to the fact that in every instance where they have been called upon to do something to aid the Government, that they have responded willingly and enthusiastically. Much of the credit for the successful flotation of the first and second Liberty Loans is due to the motion picture exhibitors, who placed their screens at the disposal of the Government.

At present they are rendering great aid in the food conservation campaign of Mr. Hoover, and are materially aiding in all of the work which the Red Cross is calling upon them to do. They have lent their screens to the Army and Navy in the recruiting campaign, and are at present booking and paying for the picture put out by the Military Training Camp Association. They stand ready to lend their enthusiastic co-operation in the campaign for the flotation of the two billion dollar war savings certificate loan, which is to be launched in the near future under the direction of Frank A. Vanderlip. In fact, they have responded whole-heartedly to every patriotic demand that has been made upon them in the past and will respond in like manner to every demand of like nature that is made upon them in the future. No one dare accuse the motion picture exhibitor of being a slacker or failing to perform the full measure of his patriotic duty. It is their belief that the producer and distributor should likewise do their share.

Already Heavily Taxed

5. The exhibitors emphatically call the attention of the other two branches of the industry to the fact that they are already overburdened with taxes. They have been paying a war tax on seating capacity without protest ever since the war was first started. In addition to this they are paying both state and local taxes and all of the Federal taxes imposed by the present law. And all of this in addition to the increasing price of labor, materials and film. They believe that they are laboring under a heavy enough burden without assuming the tax laid upon the producer and distributor.

6. It is their opinion that they should refuse to pay this charge of fifteen cents per day per reel, because it is unjust in its method of application. They believe that the "average method" as worked out by the expert accountants employed by the distributors is unfair to everyone concerned, the producer, distributor, and exhibitor. They cannot believe that the average life of an average picture is only fifty to fifty-five days, especially when they are booking pictures that are two and three years old.

They point out that some concerns specializing almost entirely in feature pictures, the average life of which is ninety to one hundred days, are in reality making over one hundred per cent. in the collection of this fifteen cent charge, whereas the concerns having a large and varied product, including news weeklies, cartoons, scenics and short subjects generally, having a shorter life, are amply protected.

7. They believe the charge is unjust because it is discriminatory against the small exhibitor forcing him to pay a high percentage of taxation, while the first-run man with the big house pays an infinitesmal percentage. In the case of the exhibitor renting a film at five dollars per feature, and their number is legion, he is forced to pay a tax of fifteen per cent., while an exhibitor renting a film at fifty dollars per feature only pays a tax of one and one-half per cent. This is a direct reversal of the cardinal principles of taxation. The injustice is readily apparent. If the distributors have as their object the driving out of business of the eighty per cent. of the small houses of the country in favor of the twenty per cent. of larger houses they have taken a sure method of achieving their object.

Arbitrary Method Resented

8. The exhibitors from all parts of the country hotly resent the arbitrary manner in which the distributors sought to impose this fifteen cent charge upon them. They believe that before any such action was taken that representative exhibitors should have been called into consultation, and that any action contemplated should have been thoroughly explained to their representatives that they should have been thoroughly convinced of its equity and justice and that before it was actually put into operation that it should have been explained in detail to the exhibitors of the country through the trade press. As it was, the distributors merely called in a firm of accountants, accepted their figures without even an examination of the books of their own individual companies, and then endeavored to force arbitrarily the fifteen cent charge down the exhibitors' throat. Since that time only one concern has announced through the trade papers that if, upon examination of its books, this charge was found to be too high it would reduce it and refund the excess.

9. The exhibitors are deeply stirred over the fact that when a body of them met with a sub-committee of the distributors, after the exhibitors had insisted that such a meeting and consultation be held, even the simple recommendations made at that meeting were not carried out by the main committee, which the sub-committee represented.

It was proposed and agreed to at this meeting that the distribution as a body should submit to an examination of their books by a firm of accountaints representing the exhibitors, with an idea of determining whether or not the distributors were merely collecting the tax due the government by means of this fifteen cent charge or whether or not there was an excess.

This sub-committee also agreed that should such a reputable firm of accountants discover that the fifteen cent charge was in excess of the actual tax due the Government, that the distributors would reduce the charge and refund the excess.

Distributors Are Silent

Since the meeting of this sub-committee over a week ago, which promised instantaneous action on these two propositions, the exhibitors have had no word or communication from the distributors on these two very important propositions. This has only served to increase the belief in the minds of the exhibitors that the fifteen cent charge is exorbitant, and they look with suspicion upon any concern that seeks arbitrarily to promulgate such a policy and refuses to consent to a verification of its accuracy.

10. The exhibitors believe, granting for the sake of argument that it was impossible for the distributors to pay this tax and remain in business, and that he was forced to pass it on to the exhibitor, that a more just and equitable way could have been found of apportioning it, instead of displaying the crass fear of the big first run theater which is manifest in the method they adopted.

They are deeply incensed over the fact that when a simple, direct method of apportioning this tax was presented the distributors absolutely refused to consider it, taking the stand that they had decided on their course of procedure and would not change.

This method is what might be called the "percentage method," to distinguish it from the "average method" insisted upon by the distributors. It is a simple and direct application, places no burden on the small exhibitor and entails no elaborate bookkeeping. Each and every distributor knows the gross amount of the tax, which he is called upon to pay each week. He also knows the amount of his gross business for the week. It is a simple act of calculation to determine the percentage which his gross tax bears to his gross business. All that is necessary for him to do to collect the tax is to add that percentage to the price of film.

11. Those exhibitors having contracts made subsequently to May 9, 1917, which contain no clause providing for the collection of a tax, feel that as the distributors and producers have sought every loophole of the law and also the alleged statement of the President, to evade and stand from under the burden that has been placed upon them, that as exhibitors they can do no more than stand on the exact provisions of the law and refuse to pay the tax.

Collection Open to Criticism

12. The exhibitors call your attention to the fact that many of your exchanges are endeavoring to collect the tax on pictures that were released prior to Oct. 4, 1917, the day on which the law went into effect. This, in their opinion, is nothing more or less than an attempt to collect money under false pretenses, as you, as distributors or producers are not compelled to pay a tax on such pictures. Commissioner of Internal Revenue Roper has ruled that the tax should be paid only once when film was sold or leased from the day the law went into effect. All film released prior to Oct. 4, was sold or leased by the producer to the distributor and as such is not subject to taxation.

They would also call your attention to the fact that your exchanges are endeavoring to collect taxes on film that was shown in first-run houses prior to Oct. 4, but which was not released until after that date. Such pictures are not subject to taxation as they were sold or leased by the producer prior to the day when the law become effective. This is looked upon as a direct attempt to obtain money from the exhibitor for the purpose of fattening your own receipts, as you are not called upon by the government to pay a tax on these pictures. Even did the exhibitors admit that you possessed the right under the law to pass the tax along to them, they would resist to the last ditch an attempt to collect the taxes in this instance.

13. The exhibitors are free to admit that the war revenue law as applied to motion picture films is unjust, inequitable and discriminatory. But they see no reason why, because Congress in its ignorance of the motion picture business, saw fit to pass a law of this kind, that the distributor who has not such an excuse should endeavor to continue the evil and seek to slide it off on the shoulders of the exhibitor. They believe that the remedy lies with Congress and that if the producer and distributor have been unjustly taxed they must seek relief from Congress and not from the exhibitor.

Gentlemen, I have gone to great length in this communication, in order that you may understand fully the feeling of the exhibitors of the United States in this matter, and I reiterate with all the force that is in me, that if you continue in your attempt to force this tax on the already overburdened shoulders of the exhibitor you will disrupt the whole industry.

Need for Unity

William A. Brady, president of the National Association of the Motion Picture Industry, has pleaded time after time for a united industry, in order that every ounce of the enormous power of the motion picture may be exerted in aid of the government, in aid of democracy and in aid of civilization. He has repeatedly excoriated exhibitors for the friction that has developed among themselves. And now, at a time when that friction shows signs of being eliminated, you, in a highly arbitrary manner, presume to promulgate a policy that will breed distrust, discontent, disharmony and certain friction.

As high-minded gentlemen working for the best interests of the industry as a whole, I appeal to you in the name of the exhibitors of the United States to give up this attempt to slide from under the burden which has been placed upon you.

Trusting that you will receive this communication in the spirit in which it is written, I beg to remain,

(Signed) Lee A. Ochs,
President of the Motion Picture Exhibitors' League of America.

CONGRATULATE BRENON

Director Is Complimented on "Empty Pockets" by Foremost Exhibitors

The representative screen showmen of the First National Exhibitors' Circuit have just paid a remarkable tribute to Herbert Brenon.

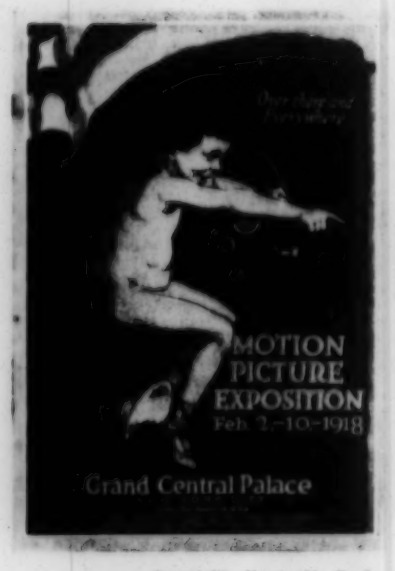
This followed last week's announcement that the circuit had acquired the distribution rights to Mr. Brenon's production of Rupert Hughes's "Empty Pockets." It was then officially announced that the entire purchasing board of the circuit had unanimously endorsed the transaction, in itself a most unusual tribute. The announcement, however, stirred the members of the circuit to such a degree of enthusiasm that they individually wired their hearty endorsement to the New York headquarters.

These telegrams not only compliment Mr. Brenon upon his distinguished ability as a director of artistic ideals and discrimination but they place him pre-eminent as a producer from that criterion of success—the box-office angle. Remarkable force is given the telegrams through the fact that the members of the First National Exhibitors' Circuit are representative men of their territories—the foremost screen showmen of America.

The purchasing board numbers such foremost exhibitors as S. L. Rothapfel, of New York; T. L. Tally, of Los Angeles; H. S. Schwalbe, of Philadelphia; Fred Dahnken, of San Francisco; Aaron Jones, of Chicago; Robert Lieber, of Indianapolis; B. H. Hulsey, of Dallas, and J. D. Williams, of New York.

WALLACE MacDONALD,
Appearing in Vitagraph Pictures.

NEW ANGLES FOR THE EXHIBITOR



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EXPOSITION POSTER.
One of Prize Winners in Contest.

TIE IN CONTEST

Two Artists in Poster Competition for Exposition Receive Awards

Lawrence L. Wilbur and Fred MacDan, both of New York City, have tied for honors in the National Poster Competition for the best poster submitted for the Motion Picture Exposition to be held in Grand Central Palace, Feb. 2-10. More than sixty artists competed and after a long and careful process of elimination by the judging committee, the contest for the $100 in gold, first prize, was between the above mentioned pair.

There were six members on the committee and so excellent were both designs that three members favored one and three the other artist. When the deadlock resulted the two artists were consulted and told that they might toss a coin and that the winner would receive the hundred in gold and the loser an additional prize of $50 in gold. The artists, however, preferred to split the prize money and each accepted $75; neither being awarded the decision. Both posters will be used in advertising matter booming the exposition, which, according to Frederick H. Elliott, general manager, is to be by far the largest of its kind ever held and will occupy three floors of Grand Central Palace.

TICKETS TO "NUMBER ONES"

The Avenue and the Royal theaters in Cincinnati report that they used with great success an unusual advertising plan in connection with "Who Is Number One?" the Paramount serial starring Kathleen Clifford. These theaters advertised that they would present a pass for "Who Is Number One?" to the "number one employee" in all of Cincinnati's largest stores and to the "number ones" in the police and fire departments and to conductors and motormen. The "number ones"—that is, the persons who were so designated on the pay rolls or time clocks—applied at the theaters and were given their tickets.

The plan worked out splendidly and caused a great amount of discussion over "Who Is Number One?" and a large majority of those eligible took advantage of the free ticket and brought their families and friends along.

HICKS BACK WITH GENERAL

A recent change in General Film's sales organization is the return to this company of J. W. Hicks, Jr., who is now announced as branch manager at the Omaha office. Mr. Hicks was formerly with General Film as branch manager at Kansas City, and made a good sales record. He left to take charge of a Paramount Exchange, but now comes back with General.

POPULAR IN DETROIT

The popularity of the George Ade-Essanay "New Fables in Slang," released by General Film Company, is indicated in the case of the Washington Theater in Detroit, one of the largest moving picture theaters in the West, playing only high grade attractions, which has booked each of the new "Fables in Slang" for a week's solid run.

MUTUAL'S STAND ON WAR TAX APPRECIATED BY EXHIBITORS

Company's Decision to Absorb Federal Assessment of 15 Cents Per Reel Brings General Commendation

President John R. Freuler's announcement that the Mutual Film Corporation would absorb the federal excise tax and notifying exhibitors that Mutual branch managers had been instructed to cancel the assessment of 15 cents per reel brought forth a deluge of letters and messages of congratulation and commendation.

Organized exhibitors passed resolutions of commendation, officers of exhibitor organizations, local and State, sent letters of appreciation, and individual exhibitors from coast to coast, wrote Mr. Freuler voicing the thanks of the exhibitor for his help in handling one of the most difficult situations which has ever confronted the industry.

Resolutions of the Chicago Theater Owners Association, affiliated with the American Exhibitors' Association, signed by Louis H. Frank, W. J. Mulligan, and E. Thomas Beatty commended Mutual's action as follows:

Whereas, The motion picture distributors of the United States have, arbitrarily and unjustly, and we believe, unlawfully, decreed that each reel of film shall be assessed 15 cents to cover the federal war excise tax, and

Whereas, This assessment, now in force, works an undue hardship upon the exhibitor of motion pictures, jeopardizes his business, and

Whereas, The Mutual Film Corporation, through its president, John R. Freuler, has announced its determination to absorb the war excise tax and instructed the managers of its various exchanges to cancel the 15-cent assessment.

Therefore Be It Resolved, By the Motion Picture Theater Owners Association that the thanks and commendation of its members be extended to the Mutual Film Corporation and its president for their fairness and justness in meeting this situation.

Be It Further Resolved, That the members of this organization endeavor, whenever and wherever possible, to book the productions of the Mutual Film Corporation not only as a matter of principle but because of the high standard of quality in production which is maintained by the Mutual Film Corporation, and urge similar action upon the part of exhibitors not affiliated with this organization.

Be It Further Resolved, That this resolution be spread on the records of this association, copies sent to the various other affiliated organizations of the American Exhibitors Association with a request that they take some similar action, and that a copy be sent to the Mutual Film Corporation.

Frank Rembusch, president of the American Exhibitors' Association of Indiana, and one of the best known exhibitors in the country, wrote Mr. Freuler as follows:

"On behalf of the American Exhibitors' Association of Indiana, let me compliment and express to you our gratification and appreciation of the stand the Mutual Film Corporation has taken with reference to the war film tax.

"The fact that you are going to absorb this tax of 15 cents a reel yourself and not charge it to the exhibitors, is evidence of your continued consideration and cooperative work with the exhibitors as it has always been in the past. The Mutual Film Corporation are eminently fair in their dealings and willing to go more than half way with the exhibitors.

"It is my belief that many exhibitors will appreciate your attitude by giving you preference in their booking. Let us hope so."

Joseph Hopp, president of the Chicago branch of the Motion Picture Exhibitors' League of America, wrote:

"At the special meeting of our League, held last Friday, we were favored by a visit from D. J. Sullivan, general manager of your corporation, who read a telegram from your president, giving us the pleasing news that the Mutual Film Corporation had upon investigation found that the Footage tax on films did not have to be passed on to exhibitors, and that the Mutual would stand the tax itself and not try to add this burden to the many burdens the exhibitor already had to carry.

"Mr. Sullivan has given a unanimous vote of thanks for bringing us the message, the Mutual was assured of the appreciation of our exhibitors for its very fair consideration and the assurance was given that the same would not go unrewarded."

SEES REMEDY IN SMALLER SALARIES

C. C. Pettijohn Believes Industry Would Thrive Through War If Stars Received Reasonable Pay

The latest bulletin from the American Exhibitors' Association deals with the tax situation in relation to the high salary paid to stars. It is the opinion of Charles C. Pettijohn, general manager of the Association, that should the inflated salaries be brought down to what he considers a more normal amount, the saving would take care of the increased burden caused by the tax. His communication follows:

"The war tax has arrived for an indefinite stay and the tax of 15 cents per reel has been offered to the exhibitor for adoption.

"Attendance at motion picture theaters has fallen off during the past thirty days, and it will fall off a great deal more, as it did in Canada, when we begin to receive news from France of the deaths and wounding of our soldiers. When these messages begin to arrive many familiar faces will be absent from the little neighborhood theaters. These conditions must be faced by all the exhibitors of motion pictures. Some motion picture theaters can raise their prices, others cannot. Experience has taught us that the public does not attend motion picture performances on empty stomachs.

"One thing can be done which will absolutely insure the future success of the motion picture industry.

"It is not good business sense to pay stars of productions intended for 5, 10 and 15 cent amusement, salaries which exceed five and ten times the amount received by the President of the United States in this same crisis. The salary of the active head of the greatest corporation in the world is insignificant when compared with the salaries of some of the people starring in 10-cent motion picture productions.

"If the salaries of these stars would be placed at sensible amounts, every exhibitor in the United States could keep his doors open during the war, pay his war taxes, assist his Government in every possible way and make a decent living. At the present high cost of service, which necessarily results from the exorbitant and unreasonable salaries paid to certain stars, many motion picture theaters can pack their houses and fill every seat and yet not make money. This condition of affairs is unnatural and unreasonable. Solve this one problem; remedy this one-man evil; pay the stars every penny they are worth and every branch of the motion picture industry will be on a sensible and paying basis in twenty-four hours, with absolutely nothing to fear from present conditions."

PROVIDENCE BOOKING

After a week of spirited bidding among exhibitors of Providence, R. I., the management of the Strand Theater of that city has obtained the first run privilege for "The Zeppelin's Last Raid," the new Thomas H. Ince spectacle announced by the U. S. Exhibitors' Booking Corporation as its initial release. It will begin a week's engagement at the Strand on Dec. 5.

LIKES MUTUAL PICTURES

The following letter from J. W. Ross, manager of the Lyric Theater in Burkburnett, Texas, has been received by Mutual: "I can say that the Mutual's big star productions are money getters, for I packed my house four times last night and my patrons sure do brag on the Mutual Service being the best that I run. I hope to continue your good service."

JOHN H. KUNSKY.

Probably the most influential exhibitor and showman in the State of Michigan is John H. Kunsky, who controls ten of Detroit's most important theaters: the new Madison, Washington, Liberty, Alhambra, Strand, Garden, Empress, and Royale theaters, devoted to high-class motion pictures and musical attractions; the Columbia, presenting continuous vaudeville, and the new Adams Theater housing the Vaughan Players in stock.

Mr. Kunsky has had a spectacular career, arriving at his present enviable position in the film and theatrical world after years of hard work and rapid advancement. Less than ten years ago Mr. Kunsky opened the little Casino Theater, presenting the first crude efforts of motion picture producers to audiences of two hundred people at 5 cents a seat, running film at a speed that hurried the patrons in and out and held them in awe at the wonder of the thing. To-day Mr. Kunsky controls the best theaters in the city of Detroit, playing the very best features on the film market, and his investments represent more than a million dollars.

Acting as Mr. Kunsky's general manager is George W. Trendle, corporation lawyer. Mr. Trendle has been closely associated with Mr. Kunsky at every step of his advancement. The financial welfare of the Kunsky enterprises and many of the important business deals have been consummated under his advice and direction.

The offices of the many Kunsky corporations and interests are now located in the new Madison Theater Building, where every facility for the conduct of modern business has been provided. Among the many interesting features of the beautiful suite of business offices is the private screening room where Mr. Kunsky, Mr. Trendle, and the managers of Kunsky theaters, meet every noon to discuss business and view the current pictures. The publicity office, the accounting department, and the various private offices, including those of Mr. Kunsky and Mr. Trendle are all on one floor.

SEVENTY-TWO RELEASES

Julius Singer, one of the best known exchange men in New York, is in charge of the Bee-Hive exchange in the Godfrey Building. The Bee-Hive is handling King-Bee Billy West comedies for the states of New York and New Jersey. Mr. Singer took active charge last week and reported to Nat. H. Spitzer, sales manager of Billy West comedies, that he contracted with New York exhibitors for seventy-two releases.

SIX NEW ONES

Billy Ruge, one of the most popular screen eccentrics, is again featured in the fifth series of Sparkle comedies now scheduled for release by General Film Company. "On the Love Line," the first of the six new subjects, will be available Dec. 13. The new series is said to represent the best work yet done by this comedian.

Alice Lake, former leading lady for Roscoe "Fatty" Arbuckle, has returned to that comedian in the same capacity. Roscoe is now in California doing "A Country Hero" for Paramount release.

OPEN MARKET STATE RIGHTS

BRENON LOCATES BRANCH IN CANADA

Brother of Director in Charge of Office Opened in Montreal

The Herbert Brenon Film Corporation is opening a Canadian Branch of the organization in Canada, of which Chandos Brenon, of Montreal, will be in charge.

Mr. Brenon made a hurried trip to New York last week, to complete the final plans for the opening of the Canadian offices, arrangements for which have been pending for some time. Mr. Brenon will make his headquarters at Montreal, and will have complete charge of the exploitation of Brenon pictures in Canada.

Mr. Brenon is the brother of the director and producer, and is widely known in the film world of Canada, having been the Canadian representative of several big American moving picture concerns in that territory. He is thoroughly familiar with every angle of the film business, and is responsible for many big deals that have been accomplished between producers in this country and exhibitors in Canada. He is also very well known in newspaper circles, having devoted many years of his life to newspaper work, both in eastern and western Canada.

The manager's first report from the headquarters in Montreal concerned the success of Brenon's recent production "The Fall of the Romanoffs." In a recent letter he spoke of the enthusiasm with which it was received in that territory. It has been booked at all the leading theaters, he says, opening at the St. Denis last week.

U. S. EXHIBITORS IN NEW ENGLAND

Gordon Interests Are Affiliated with New York Corporation

The Gordon interests, comprising one of the biggest independent distributing companies in the East, and a chain of theaters girdling the New England States, have tied up with the U. S. Exhibitors' Booking Corporation, recently organized by Frank Hall and William Oldknow to market special productions by a novel system of distribution. The U. S. subjects will be marketed through the Globe Feature Film Company, of 20 Winchester Street, Boston, of which Mr. Gordon is president and general manager.

The arrangement guarantees to the U. S. franchise-holders and the open market in the New England territory a most efficient distribution and promotion service as the Globe exchanges make a specialty of handling big features of the kind the U. S. will release.

In addition to handling the subjects of the new corporation Mr. Gordon also has won the distinction of being the first New England exhibitor to acquire a U. S. franchise by which he will be privileged to have first run on all U. S. productions at two of his leading theaters, the Scollay Square Olympia, and Gordon's Olympia, both of which are situated in the heart of the Hub theatrical district.

"THE GRAIN OF DUST"

New Ogden Picture Is in Demand Before Completion

Although the Ogden Pictures Corporation has just completed its second Lillian Walker production, "The Grain of Dust," and has not as yet started to cut or assemble the sample print, numerous offers have been received from State right buyers as well as from purchasers of negatives, but no offers are being entertained until the production is entirely completed, ready for public showing.

Albert Scowcroft, president of the company, arrived in New York from Ogden, Utah, last week, to hold a conference with Lester Park, the general manager, and Jesse J. Goldburg, the productions manager, with respect to enlarging the plans of operation, which Mr. Scowcroft had taken up with the Board of Directors at Ogden.

Mr. Scowcroft stated that the Ogden Pictures Corporation was in the producing of motion pictures to stay and that while the company will exploit, for the present, attractions starring only Lillian Walker, it is expected that other stars will ultimately come under the Ogden banner.

PATCH RELEASES ITALIAN FILM FOR COUNTRY-WIDE DISTRIBUTION

Pittsburgh Manager Selects Exchanges to Handle War Picture—Will Visit Coast to Superintend Western Showings

The first and only official war films of the Italian Government, "The Italian Battlefront," which is owned throughout the United States by the Fort Pitt Theater Company of Pittsburgh, of which William Moore Patch is president and managing director, are being released throughout the entire country on an extensive scale.

This work is in the hands of L. Newman, general booking manager for Mr. Patch, who is now in St. Louis and Kansas City on his way to the Pacific Coast to arrange for a general distribution of the films through the leading exchanges in the United States.

The following territories have already been released, and Mr. Patch has personally selected the following exchanges to handle the films for him: In New England, Nathan Gordon; in eastern Pennsylvania, southern New Jersey, Maryland, Delaware and the District of Columbia, Stanley V. Mastbaum, of Philadelphia; in Illinois and Indiana, Jones, Linick and Schaefer; in Minnesota, North and South Dakota and Idaho, Supreme Feature Film Company; in western Pennsylvania, Ohio and West Virginia, the Fort Pitt Theater Company Exchange in Pittsburgh, Norman S. Carroll, manager.

By the end of next week, Mr. Newman will have placed "The Italian Battlefront," in exchanges throughout the Middle West and entire South, and will leave immediately for the Pacific Coast to arrange for the handling of the pictures, after the San Francisco and Los Angeles engagements.

A large party of Italian officials and officers will leave New York, week after next for the first exhibition of "The Italian Battlefront" in Los Angeles and San Francisco. It is expected that General Guglielmotti, Military Attache of the Italian Embassy in Washington, will be among them. The Italian Embassy is anxious to impress upon Americans throughout the West and Middle West the great part Italy is playing in the world war. Mr. Patch expects to leave New York late next week for the Pacific Coast, to personally supervise the productions in Los Angeles and San Francisco.

TENSE MOMENT IN "PERSUASIVE PEGGY."
Mayfair Film Corporation Picture Starring Peggy Hyland.

SALES FORCE COMPLETE

With the engagement of P. E. Meyer and A. J. O'Neill, the sales force of the U. S. Exhibitors' Booking Corporation for the Metropolitan District is practically completed. Mr. Meyer will serve as resident manager of the New York Exchange, which will be located in the Hoffman Four Square Headquarters at 729 Seventh Avenue.

Mr. O'Neill, who will be in charge of the Brooklyn distribution, will also make his headquarters in the Hoffman Exchange. Both will be under the supervision of Lynn S. Card, general sales manager of the Booking Corporation.

ROLIN OFFICIAL HERE

Dwight Whiting, treasurer and general manager of the Rolin Company, makers of the "Lonesome Luke," "Rolin," and "Toto" comedies for Pathe, is in New York for a few days, visiting the Pathe Exchange main office. Mrs. Whiting is accompanying him.

Mr. Whiting brought with him a "Toto" comedy, "One Night Only," which is described as a "knockout." He reports a large expansion of the Rolin Company during the past year and many improvements in the company's studios.

VOSHELL WITH MISS YOUNG

Jack Voshell, who for more than a year has been assistant director under Joseph Kaufman, who recently finished "Shirley Kaye," Clara Kimball Young's latest picture, has been engaged by Harry I. Garson to assist Emile Chautard, the eminent French director, in Miss Young's future releases.

QUESTION IN TITLE

One of the many exhibitors who have been tying up with Paramount's "Who Is Number One?" advertising campaign, is William O. Hare, manager of the Majestic Theater in Des Moines. Mr. Hare linked his advertising with Paramount's, conducting a teaser campaign on the question asked by the title.

Mr. Hare wires Paramount, "Very much gratified with first showing of Paramount serial 'Who Is Number One?' at this theater, starting yesterday. Played to capacity all day. Obliged to turn away many during evening. Our method of bringing out great advertising possibilities of title of serial, coupled with Paramount quality and publicity should assure us very satisfactory returns for entire period."

OGDEN PRODUCTION SOLD OUT IN TEXAS

"The Lust of the Ages" Makes Strong Showing Through Publicity Campaign

Acting through Charles Rosenthal, of San Francisco, Peter C. Crown of Dallas, Tex., purchased the rights to the Ogden Pictures Corporation's production, "The Lust of the Ages," for the territory of Texas, Oklahoma, Louisiana and Arkansas. Mr. Crown was moved to taking over this attraction solely on the reports which had been made by other State rights buyers on the run of bookings at prices which are rarely paid for unusual attractions.

This sale completes the entire world's territory, with the exception of Missouri, Kansas, Iowa and Nebraska and the Atlanta territory, and negotiations are pending on the outstanding territories so that it is expected that every stretch of the country will have closed on "The Lust of the Ages" before the middle of November. Jesse J. Goldburg, the productions and sales manager of the Ogden Pictures Corporation, is the one responsible for the rapid sale of the production.

A large contributing factor toward this quick work, in addition to the high character of the production itself, is the unusual line of advertising matter issued in connection with "The Lust of the Ages." It is Mr. Goldburg's opinion that regardless of the merit of the attraction if the advertising matter is not such as will draw the crowds to the box-office that difficulty will be experienced in realizing a quick return on State rights productions and at figures that are commensurate with the value of the attraction.

FIRST-CLASS PAPER ACCOMPANIES FILM

Pathe Takes Pains That Russian Pictures Shall Be Advertised

An announcement from Pathe states that to insure the much talked of Russian Art Films being given presentation throughout the country in keeping with the high-class productions, the company will allow its exchanges to give three or more twenty-four sheets on "The Painted Doll," the first of the pictures, free to exhibitors who will post them.

"The Painted Doll" was released on Oct. 21. The second picture, "The Queen of Spades," is released Nov. 18. The advertising matter on this picture includes one, six and two styles of three sheets, colored photographic lobby display, two 22x28 photographs, slide, music plot and campaign book.

SERIAL CREATES INTEREST

Exhibitors Ready to Book Story Exposing Germany's Machinations

From every part of the country inquiries are being received concerning the new serial which is being written by William J. Flynn, Chief of the United States Secret Service. Although official announcement was only recently made concerning this serial, which is to be an expose of the machinations of the Imperial German Government against the welfare of the people of the United States, there appears to have been created an immediate and insistent demand for early bookings.

M. H. Hoffman, Inc., the firm chosen to distribute the serial, is busy completing plans for the heavy advertising campaign that shortly is to be launched, and otherwise perfecting the links in the chain for adequate distribution.

ANOTHER EXCHANGE

Continuing its progress in the establishing of exchanges, M. H. Hoffman, Inc., last week completed arrangements for launching its first Hoffman-Foursquare branch in the South, Atlanta being the first city beyond the Mason and Dixon line to be chosen. Jerome Abrams, assistant general manager of exchanges, is now in the new Atlanta offices which are located at 73 Walton Street. Charles W. Harden, one of the best known distributing motion picture men in that territory, has taken charge of Hoffman-Foursquare pictures.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Sylvia of the Secret Service," Pathe; "Sunshine Alley," Goldwyn; "Easy Money," World-Brady; "The Fighting Trail," Vitagraph; "The Zeppelin's Last Raid," U. S. Exhibitors' Corp.

"SYLVIA OF THE SECRET SERVICE"

Five-Part Drama Featuring Irene Castle. Produced by Astra Under the Direction of George Fitzmaurice and Released by Pathe Nov. 25.

The Players.—Irene Castle, J. H. Gilmour, Elliot Dexter, Susanne Wills and J. W. Percival.

POINTS OF INTEREST

The winning personality and attractive appearance of Irene Castle. A fast moving detective story, well handled in all departments.

On her toes and with a now justly famous aviator, when she was the south side of the dancing partnership known the country over as Mr. and Mrs. Vernon Castle, Irene Castle won for herself an enviable amount of publicity. This fame did not come by way of negative qualities. Her ingratiating personality and her appeal to the eye were the greatest factors. These she has transferred to the screen, and during the comparatively short period she has been turning her endeavors to this form of amusement she has developed a genuine talent for acting. In each picture Mrs. Castle has shown a decidedly marked improvement over the last, even though her record includes only a serial or two and two five-reelers.

Her second long production, "Sylvia of the Secret Service," in truth, sets her off to better advantage than the first, "The Mark of Cain." It is far more interesting and of superior narrative construction. It has a detective story as a foundation rife with suspense and action and the love interest is prominent enough to satisfy those who require it in pictures. The bare plot in itself is simple and revolves around the largest diamond in the world. The stone is being taken to Europe by the leading juvenile, pleasingly played by Elliot Dexter, and a gang of crooks are aboard the same ship with the purpose of appropriating it. Their capture, sometime afterward, is caused by the clever detective work of Sylvia, an attractive member of the United States Secret Service.

In every way, George Fitzmaurice, who staged the picture, shows marked evidence of careful thought in the direction. The action is fast and it is retained at the same tempo throughout. Each setting is appropriate. Susanne Wills and J. W. Percival in the roles of two members of the band of thieves, do fine work.

"Sylvia of the Secret Service" is an absolutely safe booking proposition for any theater. The sure advertising advantage of the name of the star will draw crowds and the picture will please them.

F. T.

"SUNSHINE ALLEY"

Five-Part Drama by Mary Rider, Featuring Mae Marsh. Produced by Goldwyn Under the Direction of John Noble.

The Players.—Mae Marsh, Robert Harron, Dion Titheradge, and John Charles.

POINTS OF INTEREST

The appealing Mae Marsh in refreshingly genuine settings. The careful production given by Goldwyn and the expert photography. A human interest story.

Most of the interest found in "Sunshine Alley" centers around the appealing personality of Mae Marsh, for the story, though of a pleasing nature, is of rather frail structure and would lose much of its plausibility had its leading role been entrusted by a less magnetic person than Miss Marsh. Her clever acting and ever interesting and mobile face hold the attention of the audience throughout the five reels. The direction is of an excellent character and the photography, too, lives up to the Goldwyn standard. As the chief characters in the picture are the proprietors of an animal shop, there were many enjoyable scenes in which birds, parrots, monkeys, cats and dogs supplied the amusement. And it is in these scenes that the charm of "Sunshine Alley" is found.

Down in the crowded and poorest section of a big city lives a little girl who is a creature of joy. Early in the day she sings in her grandfather's bird-store and finds constant delight in the companionship of her feathered friends. One day her granddaddy is run over and she is forced to sell her beloved opera-singing bull-finch to a society woman, in order to meet the physician's fees.

The bull-finch becomes ill and the little girl is sent for to treat it, and it is while administering to the bird that she meets the son of the house, who is immediately attracted by her sunny disposition, and it is not long before he gains her love. And through the devotion of the pair, the scapegrace brother is reformed and the aged grandfather cared for.

Mae Marsh was at all times delightful and in the quaint costume—which was her grandmother's wedding dress—she was extremely attractive and appealing. Robert Harron played the young lover in a satisfactory manner. Dion Titheradge was excellent in the unsympathetic role of the weak brother. A little girl, whose name was not listed in the cast, gave an unusually natural performance as a bedraggled waif.

Exhibitors, no doubt, fully realize the drawing power of Mae Marsh, and in "Sunshine Alley" they will find her in a role well suited to her talents.

H. D. R.

"EASY MONEY"

Five-Part Drama by Gladys E. Johnson, Featuring Ethel Clayton. Produced by World-Brady Under the Direction of Travers Vale.

The Players.—Ethel Clayton, John Bowers, Frank Mayo, Louise Vale, Eugene Woodward, and Charles Morgan.

POINTS OF INTEREST

Ethel Clayton in a role in which she has always proved proficient. A story that contains a pleasing departure from a familiar situation.

Starting with the well-known situation of the rich young man who is about to be disinherited unless he breaks his engagement to a musical comedy girl, "Easy Money" branches off into less familiar lines and, though it brings in circumstances that are far-fetched and not exactly true to life, provides interesting entertainment. And Ethel Clayton, in the leading role, has again been given a part in which she is seen to advantage.

Richard Chansler, a good-natured product of the rich, is about to be disinherited by his grandfather, who objects to his attention to a notorious chorus girl. So Richard hits upon a scheme whereby he can both please his grandfather and still maintain his present mode of living. It is to marry Lois Page, a struggling young sculptress of good family. Lois accepts his proposition on condition that they continue their separate ways.

This they do, for a while, until they each become so involved in their amours, and finally so disillusioned in their companions, that they decide to live up to their marriage vows and commence a new life together.

Ethel Clayton, as Lois, played in her usual capable manner, and as it is a role that will please her admirers, the picture will enjoy a wide popularity. John Bowers was an excellent choice for the part of Richard Chamber, for he has an ingratiating personality. Other parts were capably handled by the remaining members of the company.

This type of film has long been popular with audiences and Ethel Clayton's name will prove of advertising value to exhibitors.

H. D. R.

"THE FIGHTING TRAIL"

Serial Featuring Carol Halloway and William Duncan. Produced by Vitagraph Under the Direction of William Duncan.

"The Sheriff"—Episode 10.

The Players.—Carol Halloway, William Duncan, George Holt, Joe Ryan, and Walter Rodgers.

POINTS OF INTEREST

The rescue of Nan. Election Day in a Western town. The continued interest in the affairs of Gwyn and Nan.

In the tenth episode of "The Fighting Trail" we find Nan rescued from the automobile which had plunged over the cliff and we see her, accompanied by Gwyn, pursue Von Bleck and Cut Deep. But they fail to reach the clerk's office before Cut Deep has filed the claim to the mine. Election Day is approaching, however, and the town, tired of the misrule of its sheriff, votes for an honest man, and Cut Deep's claim to the mine is made invalid. Thereupon Gwyn and Nan, with the aid of the townsfolk, set out to recover the property. But Cut Deep's gang aided by Von Bleck, hold out against them, and as they approach the entrance Cut Deep dynamites the ground and the fate of Gwyn, Nan and their followers is left in doubt until the release of the eleventh episode.

H. D. R.

"SYLVIA OF THE SECRET SERVICE."
Irene Castle in Latest Pathe Photoplay.

"THE ZEPPELIN'S LAST RAID"

Five-Part Drama by C. Gardner Sullivan. Produced by Thomas H. Ince and Released by U. S. Exhibitors' Booking Corporation.

The Players.—Enid Markey, and Howard Hickman.

POINTS OF INTEREST

A reasonable war picture. Some splendid battle scenes. Interesting workings of the formidable Zeppelin. A pleasing romance which adds to the interest in the film. The bigness of the production, and the timeliness of the theme.

For its initial release, the newly organized U. S. Exhibitors' Booking Corporation has presented Thomas H. Ince's spectacle, "The Zeppelin's Last Raid." And here we find the sort of patriotic propaganda that should be encouraged. Its characters are possible, its situations not forced, and a happy ending has not been dragged in to spoil the reasonableness of the story. Mr. Ince has provided many thrilling scenes on a battle front and he has also aroused the interest of the audience by showing a giant Zeppelin in action. We see this mighty dirigible, outlined against a star dotted sky, shower bombs upon a defenseless city, and these scenes are made very thrilling through effective photography. All in all, "The Zeppelin's Last Raid" again demonstrates the skill and artistic sense of Thomas H. Ince as a director and producer of big pictures. Other film men who are interested in the manufacture of war subjects may do well to follow his example.

After three years of warfare in which millions of men have been sacrificed, a thoughtful little band of Germans, naming their society "The Legion of Liberty," meets to discuss the methods to be used in order to bring democracy to the misguided subjects of the Kaiser. They plan an organized revolt against militarism and barbarity, and through the efforts of his sweetheart, an ardent worker in the cause, they succeed in enlisting the aid of a Zeppelin commander and at an appointed time when they feel strong enough to strike in the name of liberty, the young commander heeds the call and refuses to obey the Kaiser's orders to destroy a defenseless village. His crew revolts, but still he refuses to act against his principles and so dynamites the Zeppelin and dies as the dirigible comes crashing down to earth.

The two featured players, Enid Markey and Howard Hickman, gave excellent performances in the two important roles. Mr. Hickman as the enlightened commander of the Zeppelin was a forceful personality, while Enid Markey as the brave girl who sacrificed personal happiness in the cause of humanity presented an appealing picture.

The timeliness of war pictures, coupled with Mr. Ince's well-known ability as a producer of spectacular pictures, will make "The Zeppelin's Last Raid" a profitable feature film to all who book it.

H. D. R.

"THE ANTICS OF ANN"

Five-Part Comedy Featuring Ann Pennington. Produced by Famous Players Under the Direction of Edward Dillon and Released by Paramount.

The Players.—Ann Pennington, Harry Ham, Ormi Hawley, Crauford Kent, W. T. Carleton and Charlotte Granville.

POINTS OF INTEREST

The part and ingratiating personality and attractive dancing of Ann Pennington. The frequent instances of genuine comedy.

There is just enough body to the story of "The Antics of Ann" to piece together reasonably the many episodes in which we see the diminutive star, characterizing an utterly irresponsible flapper. It begins with scenes in the school from which she is later expelled on account of her incorrigible behavior and her tom-boy antics, and ends with her elopement with a youth she knew when he attended a neighboring school. The intervening episodes, in which she succeeds in startling her family and amusing the spectator, give Miss Pennington many opportunities to display her capability as an entertainer, to dance, and to perform a number of aquatic feats.

The whole picture rests on the shoulders of Ann Pennington and the little dancer who has been a feature of several Ziegfeld Follies, bears her burden to the satisfaction of everyone.

The other members of the cast leave nothing to be desired. Special mention should be made of Harry Ham, who, as far as is known, makes his first appearance in a five-reel feature as a straight juvenile. His endeavors heretofore have been confined to slapstick comedy, and in his new line of work he gives emphatic promise of becoming exceedingly popular. The picture has been staged with taste in settings, an eye for beauty in the exteriors and comes as near to continuity as the episodic story allows.

Taking it all in all, "The Antics of Ann" is a light entertainment of high order and will be found to be acceptable for any program. The prominent display of the star's name is advised.

F. T.

"THE PRICE OF A GOOD TIME"

Six-Part Drama, by Marion Orth, Featuring Mildred Harris. Produced by Lois Weber and Phillips Smalley. Jewel Productions, Inc.

The Players. — Mildred Harris, Ann Schaefer, Helene Ramon, Alfred Allen, Adele Farrington, Kenneth Harlan, Gertrude Aster.

POINTS OF INTEREST

A good clean story, excellently played and finely directed. Theme which cannot fail to have a beneficial moral effect.

Just what point "The Price of a Good Time" attempts to drive home is problematical, but its general aim is undoubtedly to benefit society by an exposure of conditions under which shop girls endure. Added to this is a quite idealistic love story which purges the picture effectually of anything prurient. But the tragedy of its ending seemed rather unnecessary, for the world is sad enough without any one's writing photoplays to make it sadder.

The story is of Linnie, a department store girl, who captures the interest of Preston Winfield, her employer's son. He, disheartened by the loveless match which his parents have arranged for him feels an honest desire to let a little sunshine into the drab life of one of his father's clerks. So, during the absence of his family, he prevails upon Linnie to accept money with which to buy suitable apparel, and arranges that they shall spend the following six nights in the way that she would wish them. This they do—motoring, dining and theatergoing, but they are finally discovered by Linnie's brother on their last evening together in the Winfield House. Linnie then returns home, and both she and Preston are henceforth in disgrace. Matters end when Linnie finally throws herself under Preston's car and dies some time later in a hospital.

Just what object was gained by having Linnie die is not clearly defined, for Linnie certainly had done no wrong. Her death, however, is technically effective, with some close-ups that are fairly harrowing. Mildred Harris is excellent as Linnie, though just a bit too agonising in moments that needed the relief of a little happiness. Kenneth Harlan, as Preston, heads a generally excellent cast.

Exhibitors will find "The Price of a Good Time" a good booking proposition, for the picture is highly entertaining from start to finish, and audiences will like it.

D. A. B.

"A CASE AT LAW"

Five-Part Drama Featuring Dick Rosson and Pauline Curley. Produced by Triangle Under the Direction of Arthur Rosson.

The Players.—Dick Rosson, Pauline Curley, Riley Hatch, Jack Dillon and Ed Sturgis.

POINTS OF INTEREST

Several scenes of fast dramatic action. The scene where father and daughter meet. The fine acting by the whole cast, and especially Riley Hatch.

There is no doubt but that "A Case at Law" will hold the spectator's undivided attention. But it is done not so much by interesting him as fascinating him. The theme hinges on our old friend, the curse of drink, and we are given several spectacles of over imbibing on the part of the two leading male characters. It is an acknowledged fact that drunken men can get the attention of a crowd any day on the street or other places, so it follows that the inebriates in this picture will be closely watched.

We all go to the films to be amused or entertained, and the horrible example of the effect of alcoholic stimulants overdone to a degree is not our idea of a good time. The moral effect may be beneficial for some of us, but in this instance its preachment will reach only those who are influenced by the familiar colored charts showing the lining of a man's stomach in different stages of alcoholic poisoning.

The best acting in the picture occurs in the scene where Doctor Saunders realizes that Mayme is his daughter. Both Pauline Curley and Riley Hatch make it a truly moving scene. Mr. Hatch is also excellent during the rest of the picture and does some fine work when he is in a drunken frenzy. Dick Rosson handles his part extremely well. The direction is efficient in every respect and careful attention has been paid to detail and speed of the action.

The action, which generally occurs when somebody is under the influence of liquor may put this picture across, and the final triumph of virtue over vice, where everybody goes on the wagon, may meet with the usual approval, but some people may not quite like the overdose of inebriacy.

F. T.

"THE CRICKET"

Five-Part Comedy Drama by Elliott J. Clawson. Produced by Bluebird, Under the Direction of Elsie Jane Wilson.

The Players.—Zoe Rae, Rena Rogers, Fred Ward, Harry Holden, Winter Hall, George Rupp, Hal Cooley.

POINTS OF INTEREST

Story staged presumably in the Latin Quarter of Paris. Acting that is, for the most part, excellent.

When the producers of photoplays are brought to realize that above direction, above elaborate settings and expensive acting, the *story*, the reasonable, interesting and convincing *story* is the thing—then there will be no more bad pictures. In other words, the pictures, as a whole, will only be good when photoplay producers exercise the same intelligent care and discrimination in selecting their scenarios, as magazine editors do their stories. Until that time comes, however, the public will continue receiving kicks in the face.

The story of "The Cricket" is of a little girl who, on the night her mother dies, achieves success as a child actress, and is then adopted by three fellow Thespians. Twelve years elapse, and the girl, now grown to womanhood and famous, meets young Pascal, the lad who procured her her first engagement as a child. The young people love each other, much to the dismay of the three fellow Thespians who are opposed to their ward's marrying an actor. A general estrangement follows, but all are finally reunited in the rooms where the Cricket first found a new home.

The chief merit of "The Cricket" is the acting of Fred Ward, Harry Holden and Winter Hall, which, in creating a foreign atmosphere, helps so wonderfully in the illusion of locale.

D. A. B.

"THE FUEL OF LIFE"

Five-Part Drama Featuring Belle Bennett. Produced by Kay-Bee Under the Direction of Walter Edwards and Released by Triangle.

The Players.—Belle Bennett, F. H. Newburg, J. Barney Sherry, Texas Guinan, Lee Hill, Margaret Shillingford, Alberta Lee, Lee Phelps, Eugene Burr, Edward Hayden, Thomas H. Guise and Estelle La Cheur.

POINTS OF INTEREST

This picture is of such uniform mediocrity that it is difficult to determine what would be considered an outstanding feature.

"The Fuel of Life" does not deserve lengthy consideration. The material is far too scant to fill five reels, and, while the direction is good in other respects, the padding is evident. It tells a story that is simple enough in itself, but seems to be suffering from an attempt on the part of the producers to make it involved, in order to string it out to the regulation length. The plot concerns the attempt to swindle a young mine owner of his property, when he comes to New York for capital to finance the working of his claim. He extricates himself from the toils of two groups of swindlers and through the gullibility of his partner finds himself in the power of a third, a young woman who owns the controlling shares of stock. But love has developed between the two and the shares are finally kept in the family, as an impending marriage is impressed by the usual clinch fadeout.

The title has no bearing on the gist of the picture whatsoever, save that a poem of the same name is passed around for the characters to read, and also the spectators are treated to it a number of times. It is in free verse and is a specimen of the type of work that makes people have a longing for good old rhymes. The best acting is contributed by Lee Hill in the role of swindler number one, and J. Barney Sherry as swindler number two. Belle Bennett, as swindler number three, has the confounding faculty of looking entirely different in every scene.

F. T.

"THE FRINGE OF SOCIETY"

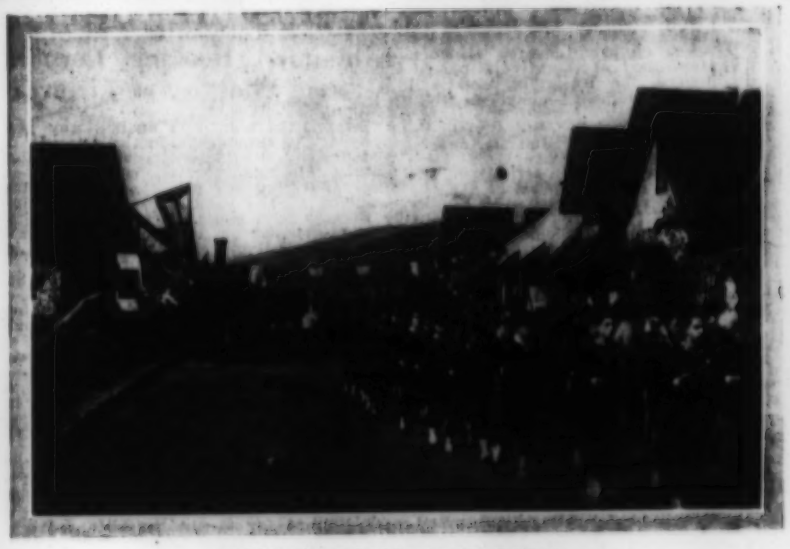
Seven-Part Picture Drama, by Pierre V. P. Key, Featuring Ruth Roland and Milton Sills. Produced by George Backer Film Corporation. Distributed by M. H. Hoffman, Inc.

The Players.—Ruth Roland, Milton Sills, J. Herbert Frank, Leah Baird, George Larkin, Ollie Kirkby, Tammany Young and Jules Cowles.

POINTS OF INTEREST

A propaganda play for prohibition. Personalities of Ruth Roland and Milton Sills. A timely subject.

"The Fringe of Society" shows such excellent promise in its opening scene—of character analysis in relation to the oldest vice in the world, and of a sane and convincing treatment of the latter, as well as a force for uplift—that one can only regret that this promise is not subsequently fulfilled. Falling off, as it does, into a series of happenings that would insult the credulity of a ten-year-old boy, the picture falls lamentably short of all which was reasonably to be expected of it. It was a great opportunity—lost completely.



"THE ZEPPELIN'S LAST RAID."
New War Picture Approved at Trade Showing.

The story opens with Esther Drake, wife of Martin Drake, a big newspaper man, resisting the advances of Ned Medford, a representative of the liquor interests. Martin Drake, sponsoring prohibition, secures evidence against the liquor interests of using a large consignment of grain in defiance of the Government's laws. He prints the story, and is about to bring about the passage of a state-wide prohibition law, when he discovers his wife in Medford's arms. The shock of the discovery awakens an old hereditary craving for drink, and Drake at length finds himself on Blackwell's Island.

He is at last released, only to be captured by Medford's hirelings, and imprisoned in an ill-conditional tenement. There, he is finally discovered by his cub reporter, and he returns in time to again protect his wife's honor and to force through the prohibition bill.

Ruth Roland gives an excellent performance of Esther Drake—the inconsistencies of the character's psychology being no fault of hers. Herbert Frank is convincing as Ned Medford, and Milton Sills is up to his usual standard as Martin Drake. "The Fringe of Society" is essentially a propaganda play for prohibition, and as such should have a strong appeal to right-thinking people.

D. A. B.

"I WILL REPAY"

Five-Part Drama by O. Henry. Produced by Vitagraph Under the Direction of William P. S. Earle.

The Players.—Corinne Griffith, William Dunn, Mary Maurice, Arthur Donaldson, Eulalie Jenson and George J. Forth.

POINTS OF INTEREST

A charming O. Henry story of the South. The uniform good acting. The appeal to audiences of all classes.

The O. Henry stories are proving splendid material for the screen. These stories abound so in atmosphere and also present such commendable departures from trite situations and are so interesting in their depiction of life as it really is, that they are certain to provide reasonable as well as novel film entertainment. In "I Will Repay," adapted from O. Henry's "A Municipal Report," Vitagraph has used excellent judgment in its selection of players, settings and locations and has produced a picture of the most enjoyable kind. All the charm of the South, its old traditions, its graces—and failings—have been portrayed with such realism as to make one feel vividly the sorrows and joys of the people concerned in the story.

When Roger Kendall is sent to Nashville, Tenn., to close a contract with Azalea Adair for her literary products, he little realizes that in that charming city he will find a beautiful daughter of the South who will bring him happiness. But he does in the person of Virginia Rodney. Now Virginia is a devoted friend of the aged Azalea Adair—who is the wife of Major Coswell, an abusive drunkard, who quickly uses the money she earns and takes even the savings of her old negro servant, Caesar. Kendall learns of this fact through Virginia and in hope of relieving Azalea's financial troubles, pays her money in advance. This, too, the old major forces from her and joins his bibulous companions. Caesar, however, follows him, and in an effort to regain his mistress's earnings, he kills the major. Virginia's father and Kendall learn of Caesar's part in the murder but conceal his guilt. So Azalea, free and happy at last, takes her faithful negro servant and makes her home with Virginia's family. And Virginia gives a real Southern "party" to announce her engagement to Kendall.

Corinne Griffith was an ideal choice for Virginia. She is beautiful to look upon, and, moreover, is capable of expressing the spirit of charm that the author intended. Mary Maurice was well suited to the part of Azalea Adair, a Dresden china lady. George J. Forth was the engaging Roger Kendall, while William Dunn was excellent as a rich young idler. Arthur Donaldson contributed an excellent bit of acting as old Caesar.

The charm of this O. Henry story cannot help but to appeal to audiences of all classes.

H. D. R.

"COURAGE OF THE COMMONPLACE"

Five-Part Drama, Featuring Leslie Austin and Mildred Havens. Produced by Edison Under the Direction of Ben Curbett and Released by Perfection.

The Players.—Leslie Austin, Mildred Havens, William Calhoun, Jessie Stevens and William Wadsworth.

POINTS OF INTEREST

The fight between the two men down in a mine. The popular theme of labor difficulties.

If the producers of this picture had not attempted to inject a lesson, and had left it as a straight narrative everything would have been all right. But, with many high sounding subtitles, they have tried to show that the courage of the commonplace is greater than the courage of the crisis, while the material used to illustrate the premise does not carry any conviction, in fact it has no connection, even vaguely.

The principal part of the story revolves around labor difficulties in a coal mine in the West. Young McLean is sent out there by his father and immediately a large majority of the miners turn against him, although the reason for it is not set forth in the picture. This does not faze the youth in the least and he goes right ahead doing good among the people and establishing lemonade bibbling clubs for the miners. Some of the men capitulate to his side, but the rest remain obdurate until he shows great bravery during a mine catastrophe. A strike is averted, peace reigns and he goes back East and claims an old sweetheart for his wife, who, as usual, has remained true to him all the time.

The direction is of uneven merit. Some of the scenes are well staged, especially those of the mine disaster, and there are a number that show evident lack of necessary attention to detail. The continuity is as smooth as the story allows. The featured members of the cast, Leslie Austin and Mildred Havens do good work. Mr. Austin makes the most of a role rather shy on opportunities, and Miss Havens, although she is not given much to do, presents an attractive appearance. William Wadsworth is delightful in the characterization of an old Irishman.

"Courage of the Commonplace" will be liked where audiences enjoy a picturised conflict between capital and labor, in which capital is represented in the familiar way, by one man, generally a young boss.

F. T.

"THE APPLE-TREE GIRL"

Five-Part Drama, Starring Shirley Mason. Edison. Adapted from the Story of That Name in the *Ladies' Home Journal*, by George Weston. Perfection Picture. Released Under the George Kline System.

The Players.—Shirley Mason, Joyce Fair, Jessie Stevens, Paul Perez.

POINTS OF INTEREST

A charming story of the Pollyanna type, but with a real and constructive thought in it. An adaptation of a serial in the "Ladies' Home Journal."

If one can resolve life into three problems and then proceed to solve those problems, he or she will come pretty near to attaining his or her heart's desire. And this is precisely what Charlotte Marlin does in "The Apple-Tree Girl."

It is a charming story. Charlotte Marlin, a plain little orphan girl with a small but sufficient income, goes to live with a wealthy aunt, that she may enjoy the advantages of a better school than her country home affords. Charlotte's cousin, Margaret, is a little vixen. Pretty and spoiled, she twits Charlotte of her plainness. Charlotte, however, realizes that beauty is not everything in life and straightway decides to win favor in other ways. She resolves, therefore, to do three things: To make everybody like her; to become famous, and to marry a millionaire. About this time she meets Neil Kennedy, a poor boy, who falls in love with her. Apprised then by her lawyer that her income has been cut off, she returns home and teaches school. There, in winning the love of her pupils, she learns the great truth that to make everybody like her she must first like everybody; and to become famous she must work very hard. Her first resolution realized, the press notice of a golf tournament decides the road to fame she will choose, and she studies the game assiduously.

Meanwhile, Neil Kennedy, her school-days' sweetheart, appears and asks her to marry him. Mindful of her third resolution, she refuses. And then, in due course of time, she competes in a golf tournament, wins the championship, and is made an offer of marriage by a young millionaire. They are riding at the time, and her horse is frightened into running away. It is Kennedy, then, who pursues in an automobile, and by a daring leap from the car to the horse's back, stops the animal and takes Charlotte in his arms. Her third resolution, it is unnecessary to add, she does not realize.

Miss Shirley Mason, as Charlotte, has gone far since "The Seven Deadly Sins." She is more lovely, more spiritually significant, and there is something about the girlish manner in which she races across lawns and fields that is positively delightful.

Exhibitors should not fail to remark the periodical source of the story in view of its appeal to a host of feminine readers.

D. A. B.

"THE FIGHTING TRAIL"

Serial Featuring William Duncan and Carol Halloway. Produced by Vitagraph Under the Direction of William Duncan.

"Strands of Doom"—Episode 8

The Players.—William Duncan, Carol Halloway, George Holt, Joe Ryan, and Walter Rodgers.

POINTS OF INTEREST

The number of thrills found in each episode. The sustained interest in the story. The uniform high quality of the acting.

In "Strands of Doom," the eighth thrilling episode of an unsurpassed serial, we find Gwyn and Nan still clinging to the rope which a rescuing party had thrown to them. Hauled to safety, they return to their home, and acting on advice from their friends, visit the office of the sheriff and swear out warrants for the arrest of Von Rieck's chief villains, Cut Deep and Shoestring Joe. The outlaws learn of this and make a bargain with the sheriff, giving him money and assuring him of election to his office for a second term if he will not serve them with the warrants. He accepts the offer. Gwyn and his manager of the mine, Kelly, resent the inaction of the sheriff and set out to serve the warrants themselves.

In a stirring scene we see them almost victorious in their efforts. But help arrives for the outlaws, and they instead capture Gwyn and Kelly. They make prisoners of them and send a forged note in Gwn's writing to Nan, telling her to bring the deeds of the mine to him. Nan, unsuspecting, sets out with the precious papers. She, too, is made a prisoner. However, Gwyn manages to make terms with one of his captors and secures the freedom of himself, Nan and Kelly. They make their escape from the house, but are soon pursued by Cut Deep and his gang. They cross an old rope bridge, but are followed by the outlaws. Gwyn reaches the side in safety, but cuts the ropes before Nan has made it, so the episode ends with Gwyn holding up the old bridge—through sheer strength—upon which Nan, Cut Deep and Shoestring Joe are clinging. The fate of Nan will be discovered in the ninth chapter.

H. D. R.

GRIFFITH RETURNS TO COAST TO COMPLETE BIG WAR FILM

Producer Probably Will Use Lasky Studio—Players to Support Gish Girls and Robert Harron Not Named

BY M. E. M. GIBSON

LOS ANGELES (*Special*).—D. W. Griffith, accompanied by Lillian and Dorothy Gish and Robert Harron, arrived in Los Angeles during the past week. Interviewed, Mr. Griffith stated that "one had to return to Hollywood to complete a really big feature," and work will commence Nov. 15 on the scenes that will complete the war picture that promises to startle the world in its spectacular scenes made while Mr. Griffith was in the first-line trenches "somewhere in France." No studio site has been selected for this work, but it is probable that the Lasky studios will furnish the plant where Mr. Griffith's company will work. No announcement has yet been made as to who will be in the cast supporting the Misses Gish and Bobbie Harron.

Adolph Zukor, Jesse Lasky and Kenneth McGaffey, director of publicity for the Lasky studios, have returned from the opening of San Francisco's newest motion picture theater. The theater is at Fourth and Market Streets, and the figure given as the cost of same, $2,000,000, is decidedly not a press agent story, as the site is one of the most valuable pieces of ground of San Francisco, and the building and equipment the finest outside of New York City.

The "Woman God Forgot" was enthusiastically received as its premier offering, and Jesse Lasky, under whose name the picture is presented, enjoyed seeing his own production opening this finest of theaters in the city of his birth. Paramount pictures will continue on the program.

An addition to contain a third projecting room, drying and printing room, is now being erected adjoining the laboratory at the Lasky studios. With this new addition 1,000,000 feet of positive can be handled weekly, which will take care of productions made at the Lasky studio, as well as allowing a slight margin to handle emergency prints from their associated companies.

Harry Edwards, director of comedy, has left Universal's ranks and has joined the Triangle forces.

A grand military ball will be held at Shrine Auditorium, Nov. 10, the proceeds to go to providing comforts for the Hollywood company of the California Coast Artillery, whose band, under Drum Major Lloyd Whitlock, will provide the music for the evening. This dance will have the undivided support of the motion picture people, as many of the members of the Hollywood Company belonged formerly to the infantry. Tom Foreman, Walter Long, Willard Louis, Duncan, Lloyd Whitlock and Bobbie Lee are among those who left the Lasky and Universal studios to join the California Coast Artillery.

Community Theater for Hollywood

The formal opening of what is to be Hollywood's Community Theater took place Nov. 5, and William de Mille's satire, "Fossil," with Wallace Reid and Louise Huff, was the central attraction of a very good program. Sutro's "The Man on the Box," "The Sweetmeat Game," and a dazzling little skit, "Suppressed Desires," rounded out a program which, if lived up to in future offerings, ought to make this neighborhood theater a lasting success.

William Hart is producing scenes for "The Bloodhound" in and around picturesque Chatsworth Park. Vola Vale continues to play opposite Mr. Hart.

Henry Otto is to direct Kathleen Clifford for the Balboa Company, and begins his first production Nov. 5.

KATHLEEN CLIFFORD,
In "Who Is Number One?"

Douglas Fairbanks, on his return trip from New York, joined his company and Director Alan Dwan at Williams, and journeyed to the Grand Canyon, where scenes are being made. Mr. Dwan will alternate with John Emerson in the directing of Fairbanks comedies.

Mark Larkin, formerly on the *Los Angeles Record* and associated with the Newspaper Enterprise Association, has been appointed publicity director for the Balboa Amusement Company.

John G. Hawks, author of "The Cold Deck," "Truthful Tolliver" and many other screen successes, has been added to the Thomas H. Ince Scenario department, his first story being "Flare-Up Sal," a photoplay of the early Western country which will be used for Miss Dalton. Mr. Hawks is now engaged in writing the next William S. Hart feature.

Director Frank Beal is cutting the feature play just produced under his direction for the Authors Photoplay Company. Anna Luther, the star, has taken her new built-to-measure-Roamer to Arrowhead Springs for a vacation.

The total purchase of Liberty bonds for the Lasky studio, exclusive of Mary Pickford's $200,000 worth, has reached the gratifying figure of $335,000 for the members of this company. The Lasky Home Guard now numbers 150 men.

Australia to Join Circuit

The biggest exhibitors of Australia, represented by Mr. Harper, who will shortly be the guest of T. L. Tally at Los Angeles, have joined the First National Exhibitors' Circuit. Mr. Harper will confer with Mr. Tally, vice-president of the circuit, regarding productions for Australia, and will view the latest American productions while here.

William Russell and his company, under the direction of Edward Sloman, are in Mexico filming scenes for "In Bad." The play will have many of its settings in the Aztec ruins of Central America, and an ideal location has been secured just over the border for this work.

The North Woods Producing Company, with Reaves Eason as managing producer, will begin work on the Balboa stages shortly, their productions to feature Mitchell Lewis, the star of "The Barrier." Jimsy May and Little Breeze Reaves will play opposite Mr. Lewis. The first story will be "The Little Roughneck."

Dorothy Dalton and entire supporting cast are in the big redwood forests of Northern California filming scenes for her next Paramount production. The company is camping out and getting the real atmosphere of the woods—rain and all.

Not only was Julian Eltinge's Christmas confined to the Lasky studios during his recent bestowal of gifts to those directly associated with him in his production of his first three Paramount pictures, for Grace Kingsley, of the Los Angeles *Times*, proudly wears a dinner ring, the gift of the star, who so graciously remembered his Los Angeles friends.

Gertrude Selbey has been chosen as Bryant Washburn's leading woman for his first production for Pathe, and work has commenced at the Glendale studios.

Herbert Rawlinson's next story is "The Love Claim," and will be directed by Elmer Clifton, after which Mr. Clifton will leave for New York.

Lois Weber has completed "The Man Who Dared God," many of the scenes for which were made in Oatman, Arizona, in the mines, where work was done at depths of 800 and 1,000 feet. William Stowell and Mildred Harris play the leading roles, with Clara Whipple, Alfred Paget and Alva Blake in the cast.

B. A. Rolfe, Director John Collins and John Arnold, cameraman, have returned from the Mojave desert, where they have been looking over sites for the forthcoming Viola Dana production.

Almost a Tragedy

The burning of the Pullman car as the punch for the Signal serial, "The Lost Express," came near being a tragedy. To insure a big flame, the car was saturated in distillate at the opposite end from where Miss Holmes was working. The flames spread more rapidly than counted on, and in an effort to get from the car in the blinding smoke Miss Holmes upset the tripod. The car is a complete wreck, and the Signal Company lost a camera, while Miss Holmes is suffering from severe burns, which, however, will not hold up the work of the company.

Chester Withey will arrive on the Coast shortly and will direct Vivian Martin at the Morosco studio.

George Beban and company have returned from Hoquiam, Wash., and are now filming scenes at Balboa, Cal., which will complete the production, "Jules of the Strong Heart."

George H. Melford at the end of October rounds out his third year as a Lasky Company director. Mr. Melford is now under contract for two more years at the Lasky plant. Upon Mr. Melford's return from Hawaii he will leave for the East, to direct Wallace Reid, whose production, "Nan of Music Mountain," he has just completed.

J. A. Quinn is making trips to nearby towns, regarding the new Quinn Circuit of moving picture theaters.

JOHN SKERRETT DIES

Vice-President of Nicholas Power Company Succumbs to Illness

After having been ill for a number of months, making a brave fight against a fatal malady, John Francis Skerrett died at his home in New York City on Saturday morning, Nov. 10, at 3 o'clock. He was 42 years old. The funeral was at 1077 Fox Street, the Bronx, on Monday morning.

Mr. Skerrett was a native New Yorker, and for several years was the chief of the Bureau of Electricity of the Department of Water, Gas and Electricity of the City of New York. In 1913 he became the general manager of the Nicholas Power Company, and at a recent meeting of the board of directors of that company was made vice-president.

Mr. Skerrett was a very broad-minded man of great ideals, and was an enthusiast in his devotion to the Nicholas Power Company and their output, and had the happy knack of imparting his enthusiasm to all who were associated with him. He was a man of great culture and a versatile linguist, and could converse with equal fluency in four or five languages. In the several years he had been identified with the motion picture industry he had earned the hearty respect of his associates and all with whom he had business dealings, and a host of friends will regret his untimely passing away.

George Beban and company under Donald Crisp's direction, are expected back at the Lasky studio shortly. They have virtually completed the new Paramount picture, starring George Beban, "Jules of the Strong Heart."

JOHN FRANCIS SKERRETT.

NOTED DIRECTORS SECURED TO ASSURE SUITABLE PRODUCTIONS

Exhibitors' Booking Corporation Guards Against Possible Shortage of Pictures of Exceptional Quality

To fortify themselves against any possible lack of suitable productions, the U. S. Exhibitors' Booking Corporation, which sprang into being recently with the intention of trying to alleviate some of the troubles of the exhibitors, is negotiating with prominent motion picture directors to produce special subjects on a large scale for distribution through its various branches throughout the country.

Conferences have been held recently between Frank G. Hall and William Oldknow, representing the new booking corporation and several of the leading directors who have been specializing in the production of exceptional subjects designed for the state rights market. Only pictures of that type will meet the requirements of the U. S. Booking Corporation. Contracts will be closed in the near future with at least three prominent directors to make a number of big features.

It is the intention of the new concern to handle only productions that are above the accepted program standard. At present it is planned to distribute about twelve a year, all of which will be purchased outright for cash and a majority of the subjects will feature a noted star and will be adaptations, either from a well advertised book or a successful play. Only pictures that possess exceptional exploitation possibilities will be selected.

"We do not fear any possible shortage of suitable productions," declared Mr. Hall, president and general manager of the new concern when interviewed in his office in the Times Building; "but in order to safeguard ourselves against such a contingency we have decided to have a series of special productions made for us. Just what they shall be and who will make them we are not yet in a position to divulge. We have inspected perhaps twenty different subjects since getting the U. S. Exhibitors' Booking Corporation under way and only three met our requirements. 'The Zeppelin's Last Raid' and two splendid Bessie Barriscale subjects have already been chosen, and in the near future we shall announce the acquisition of at least two more.

"We have entrusted the inspection of productions to a committee of selection, among the members of which are a number of experienced exhibitors who will view the pictures from the angle of the showman. We have set a very high standard in 'The Zeppelin's Last Raid,' and we intend to maintain it. The success of our undertaking depends upon the quality of the pictures we purchase. Therefore, our friends may depend upon us to exercise extreme caution in the selection of productions."

TRADE-MARK IS WELL ADVERTISED

Exhibitor in Calumet Makes the Most of Publicity Possibilities Offered by Goldwyn Pictures

Managers the country over are finding the national advertising campaign conducted by Goldwyn Pictures Corporation, invested with a cumulative local value to be collected by the theaters at the time each plays its given Goldwyn production. The advertising of the name and trade-mark of this firm by exhibitors themselves is widespread. The use of the name Goldwyn in all of the advertising of the Calumet Theater, of Calumet, Mich., is a convenient illustration.

J. D. Cuddihy, manager of this house, employs a space averaging approximately a sixteenth of a page in the dailies of Calumet, using type from eighteen to thirty point for the Goldwyn name, devoting the bulk of the area, of course, to the star and the play. The Calumet Theater is situated in a high-class neighborhood and has a high-class patronage. Goldwyn Pictures play there to a top price of 25 cents.

Many managers in the past have been unalterably opposed to advertising anything other than their own institutions; but this attitude is rapidly changing everywhere; and the thousands of dollars worth of national advertising that previously went without maximum effect in this manner, is now being turned to good account. It is being realized that there are only supplemental advantages to be derived from exploitation of a theater apart from its attraction, and its attraction apart from its trade-mark.

In the world of the so-called speaking theater, there is positive value attached to the mere names of David Belasco, Charles Dillingham, Henry W. Savage, and of the late Charles Frohman. Goldwyn has been built up as a mark of quality for something over a year and a half, this being done in advance, through an association of accredited stars, authors and production experts, and now substantiated by the release of a series of plays of uniform superiority.

The national publicity and advertising campaigns necessary to the conduct of a vast motion picture enterprise, cannot be directed into local channels by any hand other than the exhibitor's; and the most convenient means of conversion is the trade-mark which has become associated in the mind of the public, with the idea of quality.

MADGE KENNEDY PRESENTS NOVELIST

Goldwyn Actress to Introduce George Weston as Photoplay Author

Madge Kennedy, newest of photoplay stars and a player who has brought her artistry over from the dramatic stage to a fresh medium, is to be the means of introducing another artist to the new field of the screen. Miss Kennedy's next picture will be based on "Oh, Mary! Be Careful," the novel by George Weston, a writer whose popular stories have never yet been put into scenario form.

It was while Miss Kennedy was finishing the last weeks of work on "Nearly Married," from Edgar Selwyn's comedy, that she learned the title and the authorship of her next piece, which happened to be from the pen of one of her favorite authors.

EARL WILLIAMS IN "THE GRELL MYSTERY"

New Vitagraph Picture Said to Surpass Any Since "Arsene Lupin"

"The Grell Mystery," a Blue Ribbon feature, starring Earle Williams, is scheduled for release the week of Nov. 19, by Greater Vitagraph. This picture, according to the Vitagraph announcement, affords Mr. Williams one of the best opportunities he has had since "Arsene Lupin," and Albert E. Smith, the Vitagraph president, has given it an extraordinarily fine production. It was directed by Paul Scardon, who has worked with Mr. Williams in most of his pictures during the last year, and the company declares it one of the best things Mr. Scardon has ever done.

The story is from the pen of Frank Froest, who provided Mr. Williams with "The Maelstrom," one of his mid-Summer releases. It is a modern detective play in which Mr. Williams, playing the role of Heldon Foyle, appears as a society man and criminologist. The settings are said to be unusually lavish, and Mr. Williams has been provided with a splendid supporting cast. Miriam Miles, who was last seen with Evart Overton, appears in the leading feminine role, and Jean Dumar, another of the beautiful younger players of Vitagraph, plays the part of her sister. Mabel Trunelle, for many years an Edison star, is cast in the heavy role opposite Denton Vane, and others in the cast are Frank Crayne, Robert Gaillard and Bernard Seigel.

"PLANTER" PRESS BOOK

Mutual Issues Complete Guide for Use of Exhibitors

The Mutual Film Corporation has issued an eight-page press book on "The Planter," the seven-reel dramatic spectacle starring Tyrone Power, which is scheduled for release Nov. 12. It is now ready for distribution to exhibitors.

The book is a comprehensive and complete aid to the exhibitor who books the production in addition to being a highly attractive piece of printing. It is done in two colors, orange and dull black, profusely illustrated and printed on enameled stock.

The press book illustrates all the accessories available on the production, two sets of one-sheet posters, two sets of three-sheet posters, a six and sixteen-sheet, two art slides, a throwaway, two double column cuts, a single and thumbnail and a set of ten lobby photos.

It carries a musical setting prepared by Joseph O'Sullivan, who directs the music service for Mutual Film Corporation and prepares cues for all Mutual star productions. Mr. O'Sullivan has used standard music in his setting, which will eliminate the necessity for buying an elaborate library for the musical accompaniment of the picture.

In addition to these features, the press book contains two pages of newspaper publicity, written by trained newspapermen, a page of advertising suggestions and a complete outlay of material for the exhibitor's program.

BOOKING PHYSICAL CULTURE

Unique advertising helps have been prepared for "The Physical Culture Screen Magazine," the new screen novelty being distributed by General Film for the Physical Culture photoplays, as a part of a wide publicity campaign which is expected to add greatly to the value of this feature to exhibitors. In addition to an attractive one-sheet and the usual slides, Physical Culture photoplays is distributing miniature cut-outs of Bernarr Macfadden, the editor of the screen magazine. In addition to the trade paper advertisements, an extensive advertising program will be conducted through the medium of the *Physical Culture Magazine*, of which Mr. Macfadden is the editor. The appearance of many celebrities in the world of athletics and physical culture on the screen also will add to the drawing power of the film, which will be issued monthly in one-reel form.

J. M. DUSKIN ENGAGED

The eleventh consecutive addition to the sales force of the Harris P. Wolfberg attractions is J. M. Duskin, who will handle the western half of the Pennsylvania territory. Mr. Duskin, though hailing from the Hoosier State, has spent most of his time in the Pittsburgh territory and West Virginia, where he has many friends among exhibitors.

He will devote his time exclusively to "The Mad Lover," "The Deemster," "To-Day," "The Crisis," and "Persuasive Peggy."

PARTRIDGE TOURING WEST

Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corporation, is touring the West in the interest of the new company. He has been entrusted with the assembling of the Western sales forces for the new organization. Mr. Partridge, who formerly was general manager of the V. L. S. E. headquarters in New York, was elected for this important assignment because of his knowledge of the territory beyond the Alleghanies. He will make his headquarters in the New York offices of the U. S. Exhibitors' Booking Corporation at the conclusion of his trip.

MUTUAL EXCHANGE MOVES

The Mutual Film Exchange has moved from 71 West 23rd Street to new quarters in the Mecca Building, 1600 Broadway, with executive offices on the fifth floor temporarily, film and poster departments on the tenth floor. As soon as the present lessees of the balance of the tenth floor have removed, the executive offices will be placed on the same floor, making in all one of the most complete exchanges in New York. This now places the Mutual in the heart of the film district.

TRADE NOTES

Much of the credit for the success of "The Fatal Ring," the Pathe serial starring Pearl White, is due to the very excellent scenarios written by Bertram Millhauser. The original idea, from which "The Fatal Ring" was evolved, is credited to George B. Seitz, author of "The Iron Claw" and director of "The Fatal Ring," and Fred Jackson, well-known playwright and magazine writer.

Mollie McConnell and Daniel Gilfether, leads in "His Old-Fashioned Dad," a powerful drama of sacrifice and heart interest, are new stars in the Falcon Features. The drama is the fourteenth of the features released by General Film.

Unanimous in Chicago!

The Chicago Tribune: George Loane Tucker's production of "The Manx-Man," from Hall Caine's story, is a great picture. It contains a big story and a big cast. It is one of THE pictures of the day. Don't fail to see this unusual production released through Goldwyn.

The Chicago Herald: George Loane Tucker has achieved a great success in his production of "The Manx-Man," one of Hall Caine's greatest stories which is now distributed by Goldwyn. Elisabeth Risdon is tremendously likeable and there is a big and powerful supporting cast.

The Chicago Examiner: "The Manx-Man" commands the respectful attention of all critics of the photo-drama. There is heart in the story and tremendous interest. It will be a great success in theatres everywhere.

The Chicago American: George Loane Tucker in producing "The Manx-Man" from Hall Caine's novel, has scored a triumph for Goldwyn, which released this remarkable picture. In Chicago "The Manx-Man" is drawing capacity audiences.

George Loane Tucker's
powerful picturization of
Hall Caine's Greatest Story

THE MANX-MAN

with

Elisabeth Risdon Henry Ainley Fred Groves

is receiving the whole-hearted indorsement of all newspapers and the delighted approval of the public in all cities where it is presented.

This production is offered to all exhibitors under a system of open bookings and can be obtained only through the North American Branch offices of

Goldwyn

Distributing Corporation

16 East 42d Street New York City

CORINNE GRIFFITH

"The Screen's Sweetest Personality"

NOVEMBER RELEASES
"I WILL REPAY"
"HEREDITY"
VITAGRAPH

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—*Releases:*
"Souls in Pawn" "Spectre of Suspicion"

AMERICAN FILM CO.
Santa Barbara, Cal.

GAIL KANE

American Film Co. Santa Barbara, Cal.

W. W. IRWIN DECLINES MOTION PICTURE EMBASSY TO RUSSIA

Vitagraph Manager, Commissioned by the Government, Shows Cause for Refusal in Letter to George Creel

On Oct. 24, Walter W. Irwin, general manager of Vitagraph, was commissioned by the Committee on Public Information, of which George Creel is chairman, to go to Russia for the purpose of distributing motion pictures to the Russian people. The object of the distribution was to show the masses of Russia the true condition of affairs in America, in contradiction to reports circulated by German propagandists. Mr. Irwin was selected for the work owing to his standing in the motion picture industry, and was to be duly invested with the necessary authority by the Government. Then, at the eleventh hour, Mr. Irwin was notified by Mr. Creel that his mission to Russia would be under the absolute control of E. H. Sisson. Conscious of the restrictions that such an order of things would impose, Mr. Irwin declined, and the following abstracts from a letter to George Creel outline his reasons:

October 29, 1917.

Hon. George Creel, Chairman,
Committee on Public Inofrmation,
Washington, D. C.

My Dear Mr. Creel:

Your favor of Oct. 24 was duly received.

It is to be assumed that the recommendation by the motion picture industry of me as the proper person to undertake this work in Russia, means that by training and experience, I am an expert, qualified to form the best judgment to accomplish the end under the conditions as I find them, and likewise fully qualified to accomplish the execution of the plan determined upon. It is also to be assumed that Mr. Sisson, who is an accountant, who knows nothing about the motion picture business, and who has never undertaken the execution of a business plan of this kind, is not as well qualified to exercise judgment or to dictate its administration.

Yet, in the final analysis, it would be Mr. Sisson's judgment which would control, for at all times, he would be privileged to exercise the power of veto, so that in reality, I could carry out no plans without keeping in close touch with him and using the time and energy of explaining them to him and convincing him; and of meeting conditions as they arose; and at all times, would be subject to his disapproval either of execution or of expenditures involved.

To determine definitely upon a plan of procedure before leaving for Russia, is, of course, impossible. It might well be, that upon arriving in Petrograd or Moscow, I would find that such motion picture exhibitors as there are in Russia, would not readily take and exhibit the pictures to the extent desired, or that the Russian public which is extremely suspicious, would not believe that the pictures were sent by this government, because of the fact that the exhibitors charged an admission, or that all the exhibitors would not furnish readers to read the Russian titles to the very large percentage of the illiterate, or that our enemies were causing the titles to be incorrectly read and the films to be destroyed by the operators, and that therefore, it would be inadvisable at that time to establish a system of exchanges; that it might be decidedly more advantageous to obtain the largest theater or theaters in each of the largest cities, and operate them simultaneously, of course, with the admission price from 9 o'clock in the morning until 12 o'clock in the night, or during the entire twenty-four hours, if the attendance warranted it, by the reason of the proclamations issued by Premier Kerensky, the military governors of the provinces and the civic authorities, calling upon the people of Russia to see these pictures, and if necessary, with extensive advertising in addition to the proclamations; the program of pictures to be changed weekly, bi-weekly, or monthly, as the attendance warranted, so that each unit of pictures would be shown to the greatest percentage of the people in each city, and to continue this process throughout the smaller cities, until the hamlets and cross-roads were finally reached. Or it might be that after the initial showing in the larger cities and the proclamations accompanying them, the people would be so aroused and so anxious to see the actual social, industrial and economic conditions of this country, that they would be willing to pay the exhibitors' admission price and that the product could be placed in the hands of the exhibitors without undue fear of its destruction through sinister influence, and that, therefore, the establishment of a system of exchanges would be more expeditious and economical.

Under these circumstances, I and my associates would at times be several thousand miles away from Mr. Sisson, and, therefore, unable to properly explain to him, or, if necessary, convince him of the desirability or necessity of certain expenditure or procedure, or may be, unable to communicate with him at all. Such conditions would be both impracticable and intolerable in the interest of the results to be attained.

In other words, no one not an experienced executive in the handling, distribution and exhibition of motion pictures, would be any more competent to pass judgment upon my plans than he would be to lay out for me a complete and well-kept equipment of projection, either with or without electrical current, or for exhibitions both within doors or without, for it was my intention as soon as the weather broke, to give outdoor exhibitions to ten or twenty thousand people at a showing, and to have portable equipment by which the entire population of a town could witness a unit of the pictures each evening, or to lay out for me complete exchange equipment to meet conditions under which not even wrapping paper can be obtained.

It, of course, follows that I could not undertake to handle the moneys necessary for the work of the American unit any more than I would undertake to handle the moneys involved in the conduct of this company, and that such business must necessarily be attended to by Mr. Sisson, or some other accountant appointed as the official disbursing agent for the Government, but to place such agent in "absolute authority" and to compel me to abide by a rule that "all expenditures before being incurred must receive his approval," would make accomplishment impossible.

If the Government desires me to undertake this work in a manner that will mean success, I shall be only too glad to do so; if it does not desire me so to do, I will be very greatly disappointed, in not being able to do my "bit." But as a patriot, I feel that it would not be the part of good conscience for me to undertake a work involving such splendid possibilities under conditions which, in my judgment, would make for failure.

Sincerely,
WALTER W. IRWIN.

DIRECTORS' ASSOCIATION MEETS

At the last meeting of the Motion Picture Directors' Association, Joseph W. Farnham, general manager of the Frohman Amusement Company, addressed the members on "The Handling of a State Right Picture." The following directors were elected to membership and will be initiated at the next regular meeting: James Kirkwood, Hobart Henley, Carroll Fleming, George Irving and Chas. F. Miller.

Lawrence McGill has left for his Winter home in Florida. Charles Giblyn left New York on Nov. 8 for Marblehead, Mass., with his company, where he will complete his next feature, with Constance Talmadge as the star.

Take a special glance at the artistic titles of the next American Film picture you see. Samuel S. Hutchinson, president of the American Film Company, believes that if a thing is worth doing at all, it is worth doing well. A special artist has been engaged to turn out the effective titles that accentuate the screen story.

SCENE FROM "EASY MONEY."
Ethel Clayton and John Bowers in World Film.

PRODUCER WANTS FAIR CONSIDERATION

Harry Rapf Resents Attitude of Newspapers Toward Pictures

Harry Rapf, a prominent factor in the producing end of the motion picture industry and a progressive worker in the interests of independent productions, has the following to say in reference to the attitude of newspapers toward motion pictures:

"Dramatic critics of the big dailies," said Mr. Rapf, "do not give the motion picture play the attention that its popularity and importance warrants.

"I have often wondered if the newspapers and the critics realize what it means to put a production on the screen. There are very few outputs to-day in pictures that represent less than $40,000. The author, the director, the actor, and the manager of photoplays represents a standard that is hardly surpassed in the personnel of the spoken drama.

"Yet, in the face of these compelling facts and the universal popularity of motion pictures, very few photoplays, outside of the most spectacular productions, are considered by the critic. Nearly all of the important motion picture producers advertise generously in the papers, but picture reviews must give way to the columns of space devoted to the stage pieces.

"In my forthcoming production of 'The Struggle Everlasting,' in which Florence Reed is the star, Edwin Milton Royle, the author, gave all his time and ingenuity to the completion of the piece, working along with Director James Kirkwood. If a man like Mr. Royle will devote all his time to the completion of his play on the screen, and if a stage star like Florence Reed will concentrate on pictures when the legitimate stage constantly calls for her, I can't understand why pictures should have secondary consideration from the newspapers."

PLANS ELIMINATION OF TAXABLE MUSIC

Director of Music Service for Mutual Advocates the Use of Old Masters to Avoid Payment

That the exhibitor should eliminate all taxable music from his program, is the suggestion of Joseph O'Sullivan, director of music service for the Mutual Film Corporation, after an exhaustive study of the exhibitor's music tax problem.

"There is no reason," he said, "for the exhibitor to feel alarmed over the activities of the American Society of Authors and Composers in enforcing the tax on music composed and published by members of that society. However, precautions should be taken that no taxable music is used, as the simplest and most effective means of eliminating this rapacious element from the motion picture sphere.

"The exhibitor using Mutual cue-sheets is protected in this matter, as in all the musical settings only non-taxable music is cued in.

"Under present conditions it is up to the music service department of the film distributors to eliminate all taxable music from their cue-sheets so as to protect the exhibitor. For screen purposes the so-called 'popular' music is not essential, except in lighter comedies and up-to-date dance scenes, and of this class of music there is plenty available that is not subject to tax.

"The motion picture theater caters to a public that is primarily interested in seeing a good picture—drama, comedy or scenic—effectively presented, and anything that distracts the attention from the subject thrown on the screen, minimizes the effectiveness of the production. I have called attention before to the wealth of the dramatic music material to be found in the works of such masters as Beethoven, Wagner, Grieg, Chopin, etc. And the leader who confines himself to such music and to the compositions of present day composers such as Chaminade, Nevin, Berch, Gruenwald, Kriens, Prommel, etc., will never lack for music that will add tremendously to the effect of the screened action."

SOUTHERN RIGHTS SOLD

The Special Features Company of Knoxville, Tenn., has purchased the first block of territory, namely Georgia, Florida, Alabama and Tennessee, for the newest big open market production, "Raffles, the Amateur Cracksman," in which John Barrymore is starred.

This is the first time in the experience of the selling agents, Hiller and Wilk, that the Southern territory of any production was sold before any other part of the country. This is especially noteworthy because the sale was definitely closed prior to any publicity or advertising matter appearing in the trade papers. This verifies the contention of Hiller and Wilk that the world-wide interest in "Raffles" as a play and novel means greater publicity than the majority of pictures on the market today will ever possess.

EXHIBITORS WARNED

Mark Eisner, collector of the Third Internal Revenue District, issued a warning last week to exhibitors who have raised their prices under false pretenses.

The statement reads in part: "My attention has been directed to the fact that a number of five-cent moving-picture houses have been charging their patrons one cent war tax, and in some instances an additional cent film tax. I know of no language strong enough to condemn a practice of this sort. It is my view that any person who obtains money from another upon the representation that it is to pay war tax, when, in fact, it is not for such purpose, but purely for profit, is guilty of obtaining money under false pretenses, which is larceny. I will thank the public for any information of this character which may be secured, and I will send it to District Attorney Swann and United States District Attorney Caffey."

CONFIDENCE IS A REQUISITE

M. A. Schlesinger a Believer in Doctrine of Thoroughness

Confidence in a state rights proposition is vital to the success of all concerned in it. The time is rapidly passing when the casual production stood the smallest chance of success with state right buyers, exhibitors and the public. The casual production may be easily identified. It is the outcome of a whim, a sentiment, personal variety, or an ill-considered speculation.

"Persuasive Peggy" is a thoroughly well-thought-out and well-financed proposition. Every detail of the undertaking was thought out in advance—the best available story, star, cast, director, photographer, plan of production, were selected and expense was a subsidiary matter. The result is a 100 per cent. production, on which an exhibitor may rely for attracting patronage to his theater.

Max A. Schlesinger, president of the Mayfair Films Corporation, whose initial offering, "Persuasive Peggy," is such a thorough success, is a believer in the doctrines of thoroughness and efficiency in motion picture production. Time and money and effort were disbursed without stint in the making of "Persuasive Peggy." While in the marketing of this picture," says Mr. Schlesinger, "we are brought first of all into contact with state right buyers, yet my ultimate aim is to gain exhibitors' confidence. I want everyone who shows my pictures to feel that nothing is spared, nothing is left undone to win the support of as well as the confidence of the exhibitor. To link the name Mayfair with the highest class pictorial and dramatic qualities is my ambition."

SCREEN CLUB BALL

Sixth Annual Event in Hotel Astor Promises to Outshine All Others

The Sixth Annual Ball of the Screen Club, to be held, as usual, in the Gold Room of the Hotel Astor, on Saturday evening, Nov. 17, bids fair to far outshine its many successful predecessors, and to mark an epoch in the social annals of both motion picture and theatrical events.

Under the direction of the committee of arrangements and the newly elected board of officers and governors, many novel arrangements for entertainment and enjoyment have been carefully perfected and much in departure from the customary routine of the evening is pledged. The evening promises to be one of riotous good fun, with an especially augmented orchestra for dancing and the addition of a novelty Marimba band for promenade music.

The generosity with which the celebrities of both screen and stage have responded in the purchase of boxes for the function assures an array of popular favorites such as has never before graced any film social event. The greater number of boxes have already been subscribed for, but the few remaining may be reserved upon application to the Screen Club House, or to a Screen Club member.

"IN THE PARK" COMES BACK

"In the Park," one of the earliest and best successes of Charlie Chaplin, is the next release in Essanay's series of Chaplin new editions being distributed by General Film Company. Charlie's mirth provoking feet and his penchant for flirting create incessant laughter.

LEVINE GETS LABORATORY

H. Z. Levine, who is running a free lance bureau, buying, selling and exploiting special attractions, has acquired the agency of one of the largest laboratories in the East and is quoting very attractive figures. Mr. Levine has recently moved from the Candler to the Times Building.

ARTICLES IN PRINT AND ON THE SCREEN

New Audiences Are Promised for Paramount-Bray Pictographs

Through the fact that arrangements have been completed, as recently announced, whereby the editors of *Leslie's, Every Week, Popular Science Monthly, The Metropolitan, The Woman's Companion, and Field and Stream* are to prepare and edit subjects used in the Paramount-Bray Pictographs "The-Magazine-on-the-Screen," ten million readers of these periodicals will be educated to look for Paramount-Bray Pictographs in the motion picture theaters. The direct reason for this is that the subjects which appear in the Paramount-Bray Pictographs will also appear in article form in the magazines noted and will be illustrated by still pictures therefrom, full credit being given to Paramount-Bray Pictographs.

Extensive publicity is to be according these short reel productions, not only through the magazines in the United States, but through the daily press. Every editor in the United States knowing the character and importance of the editors and publications represented, will realise the value of their contributions to Paramount-Bray Pictographs. Rotogravure sections in a score of Sunday newspapers, in as many cities, will run pictures of these subjects with proper credit, and thereby the interest of an additional ten million persons will be awakened in these releases.

The Paramount-Bray Pictographs have always held a high place in the estimation of the public and the exhibitors, and this will naturally be enhanced by the fact that such well-known editors as Gertrude B. Lane, of the *Woman's Home Companion;* Carl Hovey, of *The Metropolitan;* John A. Sleicher, of *Leslie's;* E. F. Warner, of *Field and Stream;* Waldemar Kaempffert, of the *Popular Science Monthly,* and Bruce Barton, of *Every Week* will be directly associated therewith.

HAYAKAWA STAGES ACT

Paramount Star a "Play Doctor" in Vaudeville Sketch

Sessue Hayakawa, whose latest Paramount picture, "The Call of the East," will be released Oct. 15, has gained a world-wide reputation for his ability as an actor, but he is also recognized, particularly by his countrymen, as an expert on stage technique.

Recently a number of the most popular actors of Japan came to America with the material for a dramatic sketch that is said to be extremely powerful. They came direct to Hayakawa with the request that he adapt it for the American stage. At first the Oriental actor was fearful that he would have no time owing to his studio work, but after completing his latest production under William C. DeMille's direction, he found that he would have a few days of inactivity. So he set to work on the Japanese sketch, and has not only whipped it into shape but has found time to rehearse it. It is said that so cleverly has he arranged the material, and so carefully drilled the Nipponnese players, that a knowledge of the language will not be essential to an understanding of the plot.

"The Call of the East," in which Sessue Hayakawa will next star for Paramount, is described as a particularly vivid presentation of a theme that is invariably and intensely interesting—the barrier of races. Also, mingled with the love story and the attendant situations of a highly emotional nature, is much of the imagery of Japan, the quaintness of the folk-lore and superstitions of the little brown people.

"The Call of the East" is by Beulah Marie Dix, and was directed by George H. Melford. Tsura Aoki, the dainty Japanese actress; Margaret Loomis, Jack Holt, James Cruze, Ernest Joy, Guy Oliver and James Wolff appear in support of the star.

ESSANAY ACTORS DRILL

Members of Company Join Illinois Home Reserve Guard

Although many Essanay actors and studio employees either enlisted in the army or navy, or were selected for the new national army, those remaining behind are intent on "doing their bit."

George K. Spoor has turned over Studio C of the Essanay plant for drilling purposes two nights a week. Nearly 100 actors and other Essanay employees drill several hours. They represent a unit of the new Illinois Home Reserve Guard, organised by the State officials to replace State militia units called for war service.

Virtually every man in the Essanay organization who could qualify is a member of the organization. Uniforms are being provided as rapidly as possible, and the men are rapidly learning the business of being soldiers. Copies of the United States Infantry Drill Regulations are the most popular reading matter among men of Essanay these days.

CAMPEAU RE-ENGAGED

Frank Campeau, who played the part of "30-30" Madden in "The Man from Painted Post," has been re-engaged by Douglas Fairbanks to appear in the next production under the direction of John Emerson. As a portrayer of heavy dramatic roles Frank has few rivals and is a pleasing contrast to the light comedy characterisation of Douglas Fairbanks.

FIRST NATIONAL EXHIBITORS CIRCUIT

Unanimously endorse

Herbert Brenon

World's Greatest Director

NORTH SOUTH EAST WEST

Thomas Sanz,
Milwaukee, Wisconsin.
Congratulations on having secured Brenon's "Empty Pockets." In my opinion Brenon ranks with the world's best among Photoplay Producers. From an artistic standpoint and as a box office drawing feature the prestige of his name has been simply proven. Backed up by unquestioned strength of the First National Exhibitors Circuit anything but unqualified success for the picture seems out of the question.

T. L. Tally,
of Los Angeles, California.
I cannot tell you how enthusiastic I am over the fact that Herbert Brenon, the Master Director, has joined forces with the First National Exhibitors Circuit. Such an affiliation will give him the opportunity of exhibiting his pictures in the finest Theatre Circuit in the world and will guarantee to them the service of the greatest Master Photoplayers ever conceived. This makes an unbeatable combination.

Swanson and Nolan,
Denver, Colorado.
Brenon, as well known among manufacturers and exchangers, commands superlatives. Among largest exhibitors regarded as one of America's foremost producers, highly qualified capable and successful. All his productions big winners.

E. H. Hulsey,
of Dallas, Texas.
Want to congratulate you on lining up with Herbert Brenon. In my opinion he is unquestionably a genius and one of the few great directors in the business. "Empty Pockets" is a great story and, with a man like Brenon handling it, picture should be a sensation. Believe our connection with Brenon is next if not equal in importance to Chaplin deal.

James B. Clark,
Rowland and Clark Theatres,
Pittsburgh, Pennsylvania.
Congratulations on latest acquisition to our high standard of screen offerings. The combination of Herbert Brenon's masterful direction and screen artistry together with the effort of Rupert Hughes' magic pen is sure to win absolute approval of the greatest critic and reviewer, the box office.

William Sievers,
St. Louis, Missouri
Congratulations on purchase of "Empty Pockets." Believe pictures of this caliber, with Brenon's well known qualifications as a director, will be added boost to our Circuit.

Turner & Dahnken,
of San Francisco, California.
Congratulations on closing deal with Herbert Brenon for Empty Pockets as we consider Brenon to be the greatest director in the business to-day and his productions are sure-fire, big money from box office standpoint. Empty Pockets should do enormous business throughout the entire country.

Robert Leiber,
Indianapolis, Ind.
Highly pleased to know you have closed Brenon "Empty Pockets" for the First National Exhibitors Circuit. Brenon is always to be relied upon as a producer, not only does he know how to get out an artistic production but he seems to know the public and as a result Brenon Productions are sure fire box office attractions.

A. H. Blank,
of Des Moines, Iowa.
Congratulations for closing with America's greatest director Herbert Brenon for his production "Empty Pockets." You could'nt have done better. Had a long talk with Mr. Brenon about two weeks ago and know his future productions will be greater than ever.

NILES WELCH

FEATURED

World Pictures—Brady Made

THOMAS FIGEE WANTED

W. F. Figee, chief engineer of the Spray Engineering Company, 93 Federal Street, Boston, is desirous of locating his brother Thomas Figee, who has been associted with several of the film concerns on the Coast for the past five or six years. Mr. Figee wishes to get in touch with his brother for the purpose of bringing him East, if possible. When last heard of Thomas Figee was appearing as a horseman in a Western film.

The Fort Pitt Theater Company, of Pittsburgh, of which William Moore Patch is president and managing director, has opened a New York exchange in the Godfrey Building, on the seventh floor.

TOM TERRISS

Now directing ALICE JOYCE in a 7 reel super feature

"A ROMAN BETWEEN FRIENDS"

By ROBERT W. CHAMBERS

BESSIE LEARN

INGENUE LEADS

PRODUCTIONS OR PICTURES Address care DRAMATIC MIRROR.

Edward Jose | ADELE LANE

Address care DRAMATIC MIRROR.

Samuel S. Hutchinson, *President*

AMERICAN FILM COMPANY, INC.

Presents

JULIETTE DAY

IN

"Betty and the Buccaneers"

A romantic drama in five acts. Scenes laid in a New England village and on the palm-fringed coast of the Island of Hullaballoo. By Edward Hungerford. Directed by Rollin S. Sturgeon. Released the week of November 12th. Book this and other Juliette Day features at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President
Distributed by
MUTUAL FILM CORPORATION
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MAYFAIR

MAYFAIR FILM CORPORATION
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PEGGY HYLAND
in
"Persuasive Peggy"
MAYFAIR'S six part masterpiece written by Meravene Thompson
Directed by Chas. J. Brabin

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MAYFAIR FILM CORPORATION, 10 Wall Street, New York

William S. Hart
ARTCRAFT

HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT---COMEDIES

MUTUAL PRODUCTIONS ON THE WAY

Ann Murdock in "Please Help Emily" and William Russell in "Snap Judgment" Are the Principal Subjects

In the Mutual schedule for the week of Nov. 19, "Snap Judgment," starring William Russell, and "Please Help Emily," featuring Ann Murdock will be released. The schedule also carries a one-reel Strand comedy, a one-reel Cub comedy, a two-reel serial and a one-reel topical. "Please Help Emily" gave Miss Murdock a role which endeared her to the American public. The dramatic production has been picturized under the direction of Dell Henderson, who selected most of the members of the original "Please Help Emily" cast, for parts in the screen adaptation.

Supporting Miss Murdock are Jules Raucourt, who has seen service in the present war, Ferdinand Gottschalk, Amy Verpess and Grace Carlyle.

In "Snap Judgment" William Russell is given an opportunity to display his versatility in a comedy role as well as his prowess as a fighter. The story begins with the ending of Jimmie's romance when he fails to arrive for his own wedding. In the supporting cast are Francelia Billington, Harvey Clark, Adda Gleason, Charles Newton, Clarence Burton, Little Ruth Everdale and other well known American-Mutual stars. Edward Sloman both wrote and directed the story.

Since the first release of the Strand-Mutual comedies, the exhibitors and public have shown their approval of these clever one-reel features and in "A Maid to Order," charming little Billie Rhodes and laughable Jay Belasco, present a merry mix-up. This laugh promoter will be available Nov. 20. On Nov. 22 George Ovey in "Jerry's Victory," a one-reel Cub comedy, will be released. Exhibitors are commending Mutual for the change from Wednesday to Monday as release days for Mutual Weekly. Nov. 19 is release date for No. 151, this being of unusual interest to those who have relatives in service as there are some timely war scenes in addition to happenings of other character.

The mystery of the "Lost Express" grows deeper in the tenth episode of this Mutual-Signal chapter play. In attempting to solve "The Secret of the Mine" Helen is imprisoned by the gang, escapes through an underground passage, obtains the aid of detectives, but when they follow up the clue, find that the trail has been destroyed by a terrific explosion. Helen is lost as well as the express.

DOLLS IN PICTURE

Essanay Promises a Distinct Novelty for December 17

A brand new idea in the novelty picture line will be given exhibitors by Essanay, Dec. 17, when "The Dream Doll" will be released on the Perfection Pictures program.

The novelty is the invention of Howard S. Moss, an expert in the work of making and handling dolls. His collection of midgets, many imported, is worth thousands of dollars. When a picture calls for dolls of a type he can't find in stock, he promptly makes the proper type.

Mr. Moss's invention is patented and the many little secrets of the trade are closely guarded. But he does tell this much—how he animates the dolls. On the screen the dolls apparently move about without the aid of human hands as naturally as humans would move. Here is how it is done. If Mr. Moss wants the cook to walk to the kitchen door he moves one foot probably an eighth of an inch and the cameraman takes a tiny bit of film. This process is repeated until the cook reaches the door. It is tedious work, and takes weeks to make a picture.

In "The Dream Doll" both living characters and dolls are used. Marguerite Clayton plays the role of Ruby, the daughter of the Toy King, John Cossar. Bobby Bolder appears as A. Knutt, a crack-brain chemist. Rod LaRocque is Ruby's fiance.

ELSIE FERGUSON AT RIALTO

Elsie Ferguson is seen at the Rialto this week in her second Artcraft production, "The Rise of Jennie Cushing," a story of truly human appeal, based on the popular novel by Mary S. Watts. Maurice Tourneur, who handled Miss Ferguson's first picture, "Barbary Sheep," with such distinction, was also the director of this new production and has invested it with a fine flavor of realism. Under the direction of Hugo Riesenfeld the Rialto Orchestra renders the overture to "Phedre" by Massenet, with a light opera selection for good measure. The orchestra also accompanies the soloists and interprets the incidental music to all pictorial features of the program as usual. Mary Ball, soprano, sings Cadman's haunting "Land of the Sky Blue Water" and Gaston Dubois, the Belgian cellist, renders "Koi Nedrel," by Bruch, Prof. Firmin Swinnen plays a solo on the grand pipe organ. The Rialto Animated Magazine, one of the most popular units of Mr. Rothapfel's program, presents bits of news, science, travel, and comedy. There is a specially selected scenic picture and a high-class comedy to complete the entertainment.

LEE IN THE ARMY

Rowland Lee, who has been playing leads for the past year with Triangle on the Coast, recently returned to New York to answer the draft call. He was stationed at Camp Upton, but has now been transferred to Camp Gordon at Atlanta, where he is studying for a commission. At present he is in Headquarters Company, 327th Infantry. Mr. Lee made three applications for enlistment before he was called. He expects later to get into the aeroplane division. His last appearance on Broadway was with Belasco's "Seven Chances."

ALEXANDER RETURNS

William Alexander, who is serving in an executive capacity with the newly organized U. S. Exhibitors' Booking Corporation, has returned to New York after arranging trade showings for the concern's first production Thomas H. Ince's newest spectacle, "The Zeppelin's Last Raid," in Boston and Philadelphia. Mr. Alexander severed his connection with the Fox Film Corporation to handle the foreign business for the Booking Corporation. He was with the Fox concern since its inception and attended to the foreign business for that company. He has visited more than 25,000 picture theaters in all parts of the world.

FOUR ESSANAYS

Varied Productions for Late November and Early December

Four new comedy-dramas are ready for release by Essanay late in November and in December, in addition to the usual weekly releases and other pictures that are released monthly. Little Mary McAllister, the six-year-old actress, is featured in two of the comedy-dramas; Taylor Holmes, the former stage comedian of "Bunker Bean" fame, in another, and Jack Gardner in the fourth.

The first released is "The Kill-Joy," featuring Little Mary. The picture is said to be unique, especially in view of the fact that the little actress has the only feminine role.

"Gift o' Gab," featuring Gardner, details the humorous adventures of an ambitious young man who can talk most anyone into most anything. Mr. Holmes is featured in the third comedy-drama, "The Small-Town Guy." It was adapted from the *Munsey* magazine story, "The Picture of Innocence," by Freeman Tilden. This picture carries a stronger dramatic plot than most comedy-dramas, yet humorous situations are not sacrificed.

Another picture featuring Little Mary is released Dec. 24. It is entitled "Sadie Goes to Heaven," adapted from the *Good Housekeeping* magazine story of the same name by Dana Burnet. Little Mary is in the role of a child of the slums.

MARY PICKFORD AT STRAND

Mary Pickford is seen at the Strand Theater in her latest Artcraft Picture, "The Little Princess," arranged for the screen by Frances Marion from the story by Frances Hodgson Burnett. Miss Pickford first appears as the only daughter of a wealthy Indian captain who brings his child to an English boarding school. A little later in the story, when Captain Crewe loses his fortune and dies, Sara Crewe has to discard her costly dresses and leave her school companions and become a slavey and maid-of-all-work in the same establishment. Victor Moore is seen in his latest comedy entitled "Nutty Knittera." A travel and educational study reveals some exceptionally beautiful scenes from East India in colors. Another picture of timely interest is a zoological feature entitled "Enemies of the Garden." The Strand Topical Review contains the latest American and European news pictures of interest. The soloists on the musical program are Helen Scholder, 'cellist, rendering Liszt-Popper's "Rhapsodie Hongroise" and Herbert Waterous, basso, who sings "On the Road to Mandalay" and "Believe Me if All Those Endearing Young Charms." The Strand Symphony Orchestra renders Rossini's "Siege of Corinth." Signor Adriano Ariani conducts. The afternoon Symphony Concert program for the week includes—"Phaeton-Symphonic Poem," Saint-Saens; "In the Forest" (Im Walde) Raff, and Scenes Pittoresque Suite, Massenet.

Chicago "Four-Minute Men," including many Essanay executives and actors, who helped boost the sale of Liberty Bonds during the recent campaign, celebrated the success of their work with a field day and stag dinner at the Edgewater Golf Club Saturday, Nov. 10.

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THEATRICAL MAKE-UP
160 WEST FORTY-EIGHTH ST. NEW YORK

VITAGRAPH PLANS NUMEROUS SERIALS

Success of "The Fighting Trail" an Indicant of Their General Popularity

Walter W. Irwin, general manager of the Greater Vitagraph distributing organization, received a summary from the company's statistical department last week showing some remarkable facts about the run of the fifteen-episode serial, "The Fighting Trail," which is now in its ninth week. The report, among other things revealed the following:

"Ninety-seven theaters which never before had run a serial are showing 'The Fighting Trail.' In the Dallas territory, which has 213 cities and towns of 1,000 or more population, 208 theaters are showing the serial. In St. Johns, N. B., every theater in the town has booked it and in addition all of these exhibitors already have taken bookings for the company's next serial, 'Vengeance—and the Woman.' Last week 183 theaters were added to the list of several thousand already presenting 'The Fighting Trail.'"

In a number of ways, Mr. Irwin believes, this serial has established records for features of this type and he is particularly gratified that "The Fighting Trail" has been instrumental in broadening the field of possibilities for serial runs. He attributes the success of the serial, in no small degree, to the fact that it is different from any other serial ever produced on the screen. Practically the entire picture is outdoor photography, the story moving along over mountains and desert trails with unprecedented swiftness, and the Vitagraph executive is of the opinion that the outdoor scenes have a special appeal to audiences.

"The record made by 'The Fighting Trail,'" said Mr. Irwin, "convinces us that the motion picture public wants serials and that there is virtually an unlimited field for such pictures. However, I believe that serials, to be successful, must be made with the same smoothness that characterizes regular features; that there must be a good story, plenty of strong action and capable acting to register properly with audiences. One or two thrills with a startling climax for each chapter or episode will not suffice. The suspense must be as natural and well handled as it is in regular features and events must be in sequence.

"Because 'The Fighting Trail' moves along to a natural conclusion, with the end of each episode expressing the cumulative action of the story that is being unfolded, I believe we have struck the ideal in serials. The cast headed by William Duncan, with Carol Holloway as the woman star, is one of the finest that has ever been seen in a serial and they work out the plot in such a way as to make each chapter of the story an incident complete in itself.

"The result is that Vitagraph has been encouraged to continue the production of serials as a regular unit of its service, and we intend henceforth to supply exhibitors with a serial for every week of the year. Just as soon as 'The Fighting Trail' has run its course we will have ready 'Vengeance—and the Woman' and when this has run, we will have another on hand."

NEW HAYAKAWA PICTURE

A cast of more than ordinary excellence has been chosen to support Sessue Hayakawa in his forthcoming Paramount picture, "The Secret Game," which was written by Marion Fairfax, author of many well-known Paramount pictures, as well as a large number of successful dramatic productions for the legitimate stage. William C. De Mille directed "The Secret Game" with his accustomed skill and ability to stage highly dramatic incidents in the most effective manner.

Mr. Hayakawa portrays Nara-Nara, a Japanese detective, and it is said that he has created a character which contains the very essence of the Oriental qualities. Jack Holt, who has appeared in many Paramount pictures, has the role of Major Northfield, and Kitty Little, the girl in the case, is interpreted by Florence Vidor. May Kelso appears as Miss Loring, while Charles Ogle has the role of Dr. Smith, ringleader in the machination of German spies. Raymond Hatton, well-known to Paramount patrons, has a unique part, that of "Mrs. Harris," a spy masquerading as a woman.

Some remarkable camera-effects have been secured for "The Secret Game" by cameraman Charles Rosher, and throughout the picture will be characterized by the effective scenic investiture, the many thrilling incidents, startling situations, and by the great timeliness of the story. Every day the newspapers are filled with stories and hints of German espionage in this country, and the method by which one of these plots was laid bare is shown graphically in "The Secret Game."

BENEFIT PERFORMANCE

Evelyn M. Goldsmith, president of the Seaside Home for Crippled Children at Arverne, L. I., announces that Manager Edel of the Strand Theater has donated the theater and entire staff for a benefit performance to be given Nov. 30 at 10 A.M. The principal photo-dramatic feature will be Mary Pickford in "Rebecca of Sunnybrook Farm," through the courtesy of the William Sherry Film Company. Several prominent artists, whose names will be announced later, will also appear and other film attractions will be added to the program. Tickets for this benefit performance at $1.00, 50 cents and 25 cents may be secured from Evelyn M. Goldsmith, Hotel Berkeley. These tickets are not subject to war tax.

ORGANIZES COMPANY

Madame Petrova Is Responsible for Home Defense Unit

In addition to the large sum which she has personally subscribed to both issues of the Liberty Bond loan, Madame Petrova evidenced last week a further desire to continue "doing her bit" for the United States.

In line with this laudable purpose, Madame Petrova has caused it to be made known that she will personally equip and organize a "home defense" company, the members of which will be entirely recruited from the large personnel of her extensive studio staff.

To this end, the actress has secured the services of a prominent New York citizen, whose previous experience in things military renders him well fit to properly organize a company among the members of the star's staff of studio employees.

The Truth About the War Tax

The war tax on films has cost the undersigned a total of approximately $100,000 a WEEK ever since October 4th—not beginning November 1st, as so many exhibitors think—but October 4th, the day President Wilson signed the bill.

The Government never expected us to pay that money out of our own pockets, but it does hold us responsible for that amount, and it is not concerned in our method of getting it.

Uncle Sam merely says "Pay me."

He expects us to COLLECT that amount and turn it over to him at the rate of about $400,000 on the first of every month.

The only possible place we can collect it is from the public, but we can't do this direct because we don't own the theaters. We therefore have to do our collecting through the people with whom we deal directly—the exhibitors.

Nor does the Government expect the exhibitors to stand this drain on their own bank accounts. It expects the exhibitors to COLLECT the money from the public—because every tax ultimately comes from the people.

Every school boy knows that if a tax is placed on cigars, this tax becomes a part of the COST of producing and marketing the cigars, and is therefore paid by the men who ultimately CONSUME the cigars.

If a tax is placed on telephone calls, the tax is paid by the USERS of the telephone.

Any tax that is levied on the theatre you occupy is added to the rent by your landlord and in the end you pay the tax—not the landlord. And you, in turn, operate your theatre for a profit and in so doing you pass that tax, plus all your other expenses, PLUS YOUR PROFIT, on to the public for ultimate payment.

And so on with everything and anything that is taxed or taxable.

Some exhibitors have scolded us for announcing that we intend to obey the Government's command to come through and act as tax collector. Some of them have cancelled their orders with some of our exchanges.

But the cold, hard fact remains that we MUST collect the tax for Uncle Sam and we intend to obey orders from Washington.

That's the whole story of the tax in a nutshell. We can't dodge it and you can't. Your clear duty is to collect the tax from your patrons.

And if any of your patrons kick about it or threaten to quit patronizing your theatre because you do your plain duty, you will know just exactly how we felt when exhibitors did the same thing to us.

Incidentally, and to set any fears or suspicions at rest, there is not a penny of profit in it for us to collect FIFTEEN CENTS PER REEL PER DAY from exhibitors. As a matter of fact, the most expert accountants in New York have demonstrated that the tax actually costs over SIXTEEN CENTS PER REEL PER DAY.

This is the whole story of the tax in a nutshell. We can't dodge it and you can't. Your clear duty is to collect the tax from your patron. Motion-picture entertainment is taxed. It is put outside of the classification of necessities. It is in the classifications of luxuries, the enjoyment of which the people must pay for.

Obviously there were two other methods by which we could have passed this tax along to those whom Congress intended should ultimately pay it. The first was by raising our prices to the exhibitors; the second was by unfair competition.

The exhibitors should not fool himself. In most contracts between distributors and exhibitors there is a cancellation clause and no exhibitor hesitates to cancel when his business does not permit him to pay the prices agreed on for pictures. Every distributor who does not honestly and straightforwardly announce as we have announced, that we are compelled to collect substantially the same amount as we are required to pay to the Government will be forced to cancel his existing contracts and raise his prices, or he will try to make the exhibitor think he is a philanthropist and actually set an addition return sufficient to cover his tax and more by taking on at a higher rate than he has asked before, the business which we lose through cancellation.

It is all absurdly simple.

As the cost of product increases, the sales price must increase or business must go into bankruptcy.

And with business gone, what of the "boys over there?"

Incidentally, and to set any fears or suspicions at rest, there is not a penny of profit in it for us to collect FIFTEEN CENTS PER REEL PER DAY from exhibitors. As a matter of fact, the most expert accountants in New York have demonstrated that the tax actually costs over SIXTEEN CENTS PER REEL PER DAY for every reel that works. But to simplify bookkeeping the tax was fixed at FIFTEEN cents. The only persons who can possibly object to the present arrangements are those who do not fully understand it.

We are a nation at war. Not at play. War is hell. We've got to go through hell and taxes before we can expect to reach peace and pleasure. Those of us who are not shouldering a gun and offering our lives, as the flower of the nation's young men are doing, will do well to face whatever music remains to be faced at home—whether it is taxes or sacrifice or privation of any sort.

ARTCRAFT PICTURES CORPORATION
FOX FILM CORPORATION
GOLDWYN DISTRIBUTING CORPORATION
INTERNATIONAL FILM SERVICE, INC.
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WORLD FILM CORPORATION

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present
ETHEL CLAYTON
in
"Easy Money"
Directed by Travers Vale

ALICE JOYCE SIGNS ANOTHER CONTRACT

Beautiful Screen Star Again Enrolls Under the Vitagraph Banner

Albert E. Smith, president of Greater Vitagraph, announces that Alice Joyce has renewed her contract with the company, the papers having been signed last week. Thus exhibitors are assured of an unbroken chain of Alice Joyce releases for the coming year.

The renewal of Miss Joyce's contract calls attention to the extraordinary number of Vitagraph releases this popular young player has had during the last year. Beginning with "Whom the Gods Destroy" which was released on Dec. 18 last, Miss Joyce has appeared in eight features during a period of less than eleven months, and is now at work on her ninth picture, a Robert W. Chambers story.

Two of her releases, in which Harry Morey was featured with her, "Within the Law" and J. Stuart Blackton's "Womanhood, the Glory of the Nation," were superfeatures and among the biggest film productions of the year.

The signing of Miss Joyce to a new contract calls to mind the fact that Albert E. Smith has been constantly adding to the ranks of Vitagraph stars during the last few months. Since last spring he has engaged no less than six young women, and in addition has given special engagements to several actresses for specific productions. In this way he is enlarging his already formidable array of star talent, indicating plans for a largely increased production.

PICTURES NOT HARMED

Italian Reverses Do Not Lessen Demand for "Battlefront" Film

The Italian disaster of the past week seems to have had no effect upon the demand for the official war pictures of the Italian Government, known as "The Italian Battlefront," which is now being released throughout the United States by the Fort Pitt Theater Company of Pittsburgh, of which William Moore Patch is president and managing director.

When asked, the other day, whether the Italian reverses had had any effect upon exhibitors throughout the country, Mr. Patch replied:

"On the contrary, the entire retreat, disastrous as it is, seems to have given the pictures a new lease on life. It is the old discussion about 'better be discussed adversely than not to be discussed at all.'

"To my way of thinking, the Italian situation only serves to encourage the interest of the American public in the Italian war pictures. The important part Italy has played since she first entered the European struggle must now become apparent to all Americans. Above all, the fact that the United States will, undoubtedly, send quick aid to Italy, with France and England, attaches a new interest to the entire proposition.

DOROTHY DALTON FILM

"Love Letters" to Be New Thomas H. Ince Production

The title of the next Paramount picture starring Dorothy Dalton, the young Thomas H. Ince star, has been changed to "Love Letters." The story is by Shannon Fife and will be released in December. The entire production will be made under the personal supervision of Thomas H. Ince and it is said that for interest and dramatic intensity it will be one of the most effective pictures in which the star has yet appeared.

"Love Letters" will tell a story that for sheer power, according to report, surpasses all previous screen plays starring Dorothy Dalton. Mr. Ince will bring to bear upon it the experience and artistic perception that gives a superior quality to his productions.

JULIAN ELTINGE AGAIN

Female Impersonator Will Appear in "The Widow's Might"

Following "The Clever Mrs. Carfax," Julian Eltinge's second Paramount play which was released recently, the famous impersonator of feminine characters will be seen in "The Widow's Might," written especially for him by Marion Fairfax and directed by William C. De Mille.

This production, while it enables Mr. Eltinge to make use of his almost startling ability to mimic the peculiarities of the gentler sex, has a plot that is said to be entirely different than either of the preceding Paramount pictures in which he has appeared.

DISCUSSING SALESMANSHIP

Among the forthcoming publications early in the new year is a book on salesmanship entitled "Why," by M. H. Hoffman, president of the M. H. Hoffman, Inc. "Why" is virtually a hand book for those interested in selling and covers its many angles with a wide grasp of the opposing contingencies and obstacles to be met with. Among the chapters may be found "The Science of Salesmanship," "Helpful Dialogues," "Advertising Medium," "Answers to Objections," "What Constitutes a Salesman" and "Personality Plus Proof."

PHOTOPLAY FEATURES

PARAMOUNT

Jack and Jill, Jack Pickford, Louise Huff, Nov. 12.
Molly Entangled, Vivian Martin, Nov. 19.
The Judgment House (J. Stuart Blackton Production), Nov. 19.
Bab's Matinee Idol, Marguerite Clark, Nov. 26.
The Eternal Temptress, Liva Cavalieri, Dec. 3.
The Secret Game, Sessue Hayakawa, Dec. 3.
The Land of Promise, Billie Burke, Dec. 10.
Tom Sawyer, Jack Pickford, Dec. 10.

ARTCRAFT

The Little Princess, Mary Pickford, Nov. 12.
The Rise of Jennie Cushing, Elsie Ferguson, Nov. 12.
Reaching for the Moon, Douglas Fairbanks, Nov. 19.
The Silent Man, Wm. S. Hart, Nov. 26.
The Devil Stone, Geraldine Farrar, Dec. 17.
Dartagnan of Kansas, Douglas Fairbanks, Dec. 31.

GOLDWYN

Fighting Odds, Maxine Elliott, Oct. 7.
The Spreading Dawn, Jane Cowl, Oct. 1-4.
Sunshine Alley, Mae Marsh, Nov. 4.
Nearly Married, Madge Kennedy, Nov. 18.
Joan of Plattsburg, Mabel Normand, Dec. 2.
The Cinderella Man, Mae Marsh, Dec. 16.

GREATER VITAGRAPH

The Fettered Woman, Alice Joyce, Webster Campbell, Nov. 5.
I Will Repay, Corinne Griffith, Mary Maurice, William Dunn, Nov. 12.
Next Door to Nancy, Mildred Manning, Wallace MacDonald, Nov. 19.
The Tenderfoot, Carol Halloway, William Duncan, Nov. 26.
The Greil Mystery, Earle Williams, Miriam Miles, Dec. 10.
An Investment in Petticoats, Mildred Manning, Wallace MacDonald, Dec. 17.
A Woman Between Friends, Alice Joyce, Marc MacDermott, Dec. 24.
John Burt, Mary Anderson, Alfred Whitman, Dec. 24.
His Own People, Harry Morey, Gladys Leslie, Dec. 31.

TRIANGLE

Doing Her Bit, Ruth Stonehouse, Oct. 28.
The Stainless Barrier, Triangle Players, Oct. 28.
Fighting Back, Wm. Desmond, Claire McDowell, Nov. 4.
Up or Down, George Hernandes, Nov. 4.
The Medicine Man, Roy Stewart, Nov. 11.
Indiscreet Corinne, Olive Thomas, Nov. 11.
A Case at Law, Dick Rosson, Nov. 18.
Fuel of Life, Belle Bennett, Nov. 18.
The Regenerates, Walt. Whitman, Alma Reubens, Nov. 25.
Your Valour, Winifred Allen, Nov. 25.

PATHE GOLD ROOSTER

THANHOUSER
The Heart of Ezra Greer, Frederick Warde, Lelia Frost, Oct. 7.
The Torture of Silence, Mrs. Emmy Linn, F. Genler, Oct. 14.
France in Arms, Nov. 11.
The Queen of Spades, Nov. 18.

HEPWORTH
Iris, Alma Taylor, Henry Aplby, Stuart Rome, Aug. 26.

LASILDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.

ASTRA
Stranded in Arcady, Mrs. Vernon Castle, Elliott Dexter, Oct. 14.
The Mark of Cain, Mrs. Castle, Antonio Moreno, Nov. 4.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

Dry Valley Jackson, Carlton King, Oct. 13.

JAXON
Pokes and Jabs Comedies.

FALCON
The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, R. H. Clay.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfether, Millie McConnell. Zollenstein, Vola Vale, Monroe Salisbury.

BLUEBIRD

The Lash of Power, Carmel Myers, Nov. 5.
Princess Virtue, Mae Murray, Nov. 12.
The Savage, Ruth Clifford, Nov. 19.
The Winged Mystery, Franklyn Farnum, Nov. 26.
The Raggedy Queen, Violet Mersereau, Dec. 3.
The Door Between, Ruth Clifford, Dec. 10.
My Little Boy, Ella Hall, Dec. 17.
Face Value, Mae Murray, Dec. 24.

BRADY-WORLD

The Adventures of Carol, Madge Evans, Nov. 12.
Easy Money, Ethel Clayton, Nov. 19.
Her Hour, Kitty Gordon, Nov. 26.
The Awakening, Montague Love, Dorothy Kelly, Dec. 3.
The Good for Nothing, Carlyle Blackwell, Evelyn Greeley, Dec. 10.
The Tenth Case, June Elvidge, Dec 17.
The Volunteer, Madge Evans, Henry Hull, Dec. 24.
The Wasp, Kitty Gordon, Dec. 31.

FOX

Thou Shalt Not Steal, Virginia Pearson, Oct. 7.
This Is the Life, George Walsh, Oct. 21.
The Scarlet Pimpernel, Dustin Farnum, Oct. 28.
Miss U. S. A., June Caprice, Nov. 4.
The Painted Madonna, Sonia Markova, Nov. 11.
All for a Husband, Virginia Pearson, Nov. 18.
A Branded Soul, Gladys Brockwell, Nov. 25.

STANDARD
When a Man Sees Red, Oct. 7.
Aladdin and His Wonderful Lamp, Oct. 14.
Cleopatra, Oct. 14.
The Babes in the Woods, Nov. 18.

SELZNICK

Clara Kimball Young Productions.
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions.
The Lesson.
Eva Tanguay Productions.
Poor Firefly.
Norma Talmadge Productions.
The Law of Compensation.
Peggy.
The Moth.
Robert Warwick Productions.
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

PERFECTION FEATURES

EDISON
The Awakening of Ruth, Shirley Mason, Sept. 17.
The Apple Tree Girl, Shirley Mason, Oct. 1.
Cy Whitaker's Ward, Shirley Mason, Oct. 22.

ESSANAY
A Fool for Luck, Taylor Holmes, Oct. 8.
The Fibbers, Bryant Washburn, Oct. 15.
Young Mother Hubbard, Mary McAllister, Oct. 29.
Two Bit Seats, Taylor Holmes, Nov. 4.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.

SELIG-HOYT COMEDIES
A Dog in the Manger, Aug. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL

The Beautiful Adventure, Ann Murdock, Oct. 15.
The Calendar Girl, Juliette Day, Oct. 15.
The Sea Master, William Russell, Oct. 22.
The Unforeseen, Olive Tell, Oct. 22.
Peggy Leads the Way, Mary Miles Minter, Oct. 29.
A Daughter of Maryland, Edna Goodrich, Oct. 29.
A Game of Wits, Gail Kane, Nov. 5.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec 3.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec 17.
Bucking Broadway, Harry Carey, Molly Malone, Dec 24.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, Alma Hanlon, July 31.

U. S. AMUSEMENT CORP.

Think It Over, Catherine Calvert, Aug. 15.
Behind the Mask, Catherine Calvert, Sept. 3.

VAN DYKE
Peg o' the Sea, Jean Sothern, Sept. 17.

ERBOGRAPH
The Little Samaritan, Marian Swayne, Aug. 27.

HORSLEY
Blood of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

METRO

ROLFE
The Outsider, Emmy Whelen, Nov 5.

YORKE
Paradise Garden, Harold Lockwood, Oct. 1.
The Square Deceiver, Harold Lockwood, Dec. 3.
Getting Even, Harold Lockwood, Dec. 31.

METRO PICTURE CORP.

The Outsider, Emmy Whelen, Nov. 5.
Outwitted, Emily Stevens, Nov. 12.
The Voice of Conscience, Francis Bushman, Beverly Bayne, Nov. 19.
Alias Mrs. Jessop, Emily Stevens, Dec. 10.
God's Outlaw, Francis Bushman, Beverly Bayne, Dec. 17.
An American Widow, Ethel Barrymore, Dec. 24.
The Eternal Mother, Ethel Barrymore, Dec. 26.

STATE RIGHTS AND INDEPENDENT ARROW

The Deemster, Derwent, Hall Caine.

GOLDWYN NEW YORK

The Maximan.

CARDINAL

Jean, the Woman, Geraldine Farrar.

CHARACTER FEATURES

The Lincoln Cycle, Benjamin Chapin.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS

The Whip.

SHERMAN ELLIOTT

The Crisis.
The Spoilers.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fisher.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

SERIALS

PATHE
The Fatal Ring (17th), The Death Weight, Pearl White, Earle Foxe, Oct. 21.
The Seven Pearls (8th), The Man Trap, Mollie King, Creighton Hale, Leon Barry, Nov. 4.

MUTUAL
The Lost Express (8th), The Mountain King, Helen Holmes, Nov. 8.

VITAGRAPH
The Fighting Trail.
The Trestle of Horrors (14th), William Duncan, Carol Halloway, Dec. 10; (15th), Out of the Flame, Dec. 17.

TIMELINESS MARKS "JOAN OF PLATTSBURG"

Mabel Normand Film Shows Life at Officers' Training Camp

If there is one thing which the art of the moving picture capitalises above another in its stories it is timeliness. The Russian autocracy crashes into the dust, and at least four films are flung upon the screens of America, recording the greatest modern revolution in story form. Famous crimes, great cataclysms, new discoveries, almost every angle of the day's news, find their way quickly to the screen.

For this reason the Goldwyn Pictures Corporation, which is bringing Mabel Normand back to the films, after a year's absence, is rather proud of the fact that in the words of the newspaper office, it has "beaten" the industry and scored a "scoop" in the case of Miss Normand's first vehicle, Porter Emerson Browne's "Joan of Plattsburg," which will be released Dec. 2. It is not alone the first film to utilize that much talked of camp of the student officers. It is also the first to show the life of our new army in training and the first to handle the stirring theme of America's part in the war, in a way that is both inspiriting and yet untouched by powder, guns and death.

"Joan of Plattsburg" is primarily a comedy, as befits its star. But it is also, if one may coin a phrase, idealistic comedy. Its heroine is a "charter orphan" in one of those grim institutions where parentless children lighten their lonely little lives with pranks and mischievous laughter. Into her existence comes a book, "Joan of Arc," and a soldier. Little Joan of Plattsburg, N. Y., would be a second Jeanne d'Arc. She finds an old clothes boiler and makes herself armor. She plans great deeds for her country. And then—comes the great chance. There in her own home she stumbles upon a spy-plot, involving grave disaster to her country. Still a funny little figure out of comedy, she rises to necessity and becomes indeed a modern Joan.

"LAND OF PROMISE"

Strong Supporting Cast for Billie Burke's Next Paramount Picture

For the cast of "The Land of Promise," in which Billie Burke will be starred by Paramount shortly, a number of excellent screen players will appear, including Thomas Meighan, who appears opposite Miss Burke, in the leading male role. Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studeford and John Raymond complete the cast and in each instance they have been chosen because of their peculiar fitness to the roles.

"The Land of Promise," written for Miss Burke's starring vehicle on the speaking stage, several seasons ago, is the work of W. Somerset Maugham. The screen production was directed by Joseph Kaufman, who also directed "Arms and the Girl," Miss Burke's most recent Paramount picture.

CONTRACT WITH U. S.

Essanay to Make Pictures at Military Cantonments

Essanay has just closed a contract with the United States government to make moving pictures of many of the military cantonments in various parts of the country. Already two directors with their cameramen and other assistants are in the field, and others will follow soon.

The government will show the pictures throughout the country. The proceeds will be turned into the Divisional Staff for soldiers in training in this country and those at the front in France.

Essanay recently sent a squad of cameramen down to Rockford, Ill., where the government has built its great Illinois cantonment and where thousands of Illinois drafted men are in training for war. The object was to show by living pictures how the men are treated and how they enjoy the life, so their friends and relatives back home may rest at ease regarding their welfare. This picture was not made for the government.

HENDERSON HONORED

To Daniel M. Henderson, advertising director of McClure Pictures and the Petrova Picture Company, has been given the unusual honor of hearing a great patriotic crowd applaud his prize war poem "The Road to France" at the Army and Navy Bazaar. Mr. Henderson was awarded the $250.00 prize offered by the National Art Club for the best war poem written. He is considered one of the ablest advertising men in the motion picture industry, having been responsible for the beautiful and artistic display advertising for Petrova Pictures which is now appearing in various mediums throughout the United States.

REVIEWED BY BOARD

Arrangements have been concluded with J. D. Williams, manager of the First National Exhibitors' Circuit, Inc., whereby the productions of that organization will be reviewed systematically by the National Board of Review of Motion Pictures. Mr. Williams has expressed it as the desire of the First National, in line with their policy to present to the country the finest productions available, to co-operate with the National Board of Review to the fullest extent.

Mary Anderson, who recently severed her connection with Vitagraph, will shortly come East from the Coast to enjoy a well earned vacation and to take a belated honeymoon, which was impossible at the time of her marriage because of constant work at the studio. She has acted before the camera constantly for the past two years. Miss Anderson has had several fine offers to place her under contract, but before she decides which one she will accept she plans to take a well merited rest.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Players Advised to Use Own Judgment in Matter of Salary Reduction

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Nov. 5, 1917. The following members were present: Francis Wilson, presiding; Messrs. Arliss, Christie, Coburn, Connelly, McRae, Mills, Mitchell, Stevenson, Stewart and Westley.

New members elected:

Ricca Allen, Elmer Ballard, David W. Butler, Louise Cox, Lillian Allen Devere, Joseph Emery, Harry A. Fisher, Hattye Fox, John Harwood, Olin Howland, Robert B. Jackson, Francis Joyner, Louise Eloise Larson, Robert Lawler, Minnie Milne, Elizabeth Paige, Helen Elizabeth Scott, Clarence M. Van Clief, Florence Webber.

In reply to many inquiries, we would say the committees have found it a practical necessity that the attendance at the Ratification Supper, Nov. 25, be restricted to the members of the United Theatrical Managers' Protective Association and the Actors' Equity Association. The invitations have been sent out, and already the orders for places are pouring into the secretary.

A telegram from members of a company on tour came to us a few days ago stating that notice had been given them that owing to the hard times which have befallen the theatrical business in general they must accept a reduction in salaries or be prepared to terminate their season a few weeks hence. It is not in the province of our Association to tell any actor what he shall or shall not accept as his salary. The most we can do in such a case is to inform members what we may have learned of conditions and leave it to their own judgment, collective or several, as to what they shall do.

Professional rivalries on the part of actors and competing ambitions on the part of managers have engendered resentments ever since "Rascius was an actor in Rome." Time was when jealous impresarios packed the balcony or other parts of a theater with hirelings whose business it was to hiss a rival's first production down to failure. Things are better these days, but animosities will never cease to arise among those who achieve. They should not prevail, however, against an unselfish and impersonal work for the common good like the establishment of a minimum standard of fairness for our business.

Members are disposed to ignore the hours set apart for legal consultation and to visit the office any old time for counsel. The consultation hours are from 11:30 a. m. to 1:30 p. m.

"Equity" will come out Nov. 15.

It will contain the complete standard contract.

By Order of the Council.

OFFER PRIZE FOR THEATER NAME

B. F. Keith's Bronx Theater will be taken over by Manager Kahn on Nov. 17 and conducted as a burlesque house. The new lessee has offered $25 to the person suggesting a new name for the house. Mr. Kahn also operates the Union Square Theater.

PLAYERS ENGAGED

Edgar MacGregor has placed Helena Rapport under contract for a new production.

The complete cast of "Success," which the Lieblers are producing, includes Brandon Tynan, Jess Dandy, Helen Holmes, Marie Leonhard, Emily Calloway, Carree Clarke, Lionel Glenister, James Durkin, Romaine Callendar, William Hassan, George Leffingwell, Arda La Croix, Richard Abbott, and Melton Coldagh.

Alma Belwyn has signed a contract with A. H. Woods by which she is to appear under his management for a term of years.

Harry Clarke is appearing on the Pacific Coast in "The Third Party," playing the role Taylor Holmes originated.

Mabel Carruthers has been engaged by Lou Tellegen to appear with him in his new piece by Willard Mack.

Conrad Nagel is playing the title role in Chicago in William A. Brady's "The Man Who Came Back."

Walter Regan, who appeared with Billie Burke in "The Rescuing Angel," has joined Mrs. Fiske in "Madame Sand." Mr. Regan has been on the stage four years.

Hugh Dillman, last season with William Faversham in "Getting Married," has been engaged by Alf. Hayman to create the part of "Bellie" Boy in Barrie's new play, "Barbara's Wedding."

The cast of Dorothy Donnelly's production of Ancella Anslee's comedy, "Six Months Option," which is now in rehearsal, includes Jane Marbury, W. T. Clark, Stanley C. Ridges, David Quixano, Mrs. Jaques Martin, Florence Martin and Marian Warring Manley.

MANY NEW FIRMS INCORPORATE

W. W. Hodkinson Largest Concern Formed—Christie McDonald Company Organized—Seven Other Enterprises

ALBANY (*Special*). — An unusually large number of heavily capitalized theatrical and motion picture enterprises were incorporated with the Secretary of State the past week.

The list includes nine concerns having a total capital stock of $1,995,750, the largest being the W. W. Hodkinson Corporation of New York City, with a capital of $600,000, which is formed to engage in both the theatrical and motion picture business.

The Liberty Photo-Drama Pictures and the Oriental Pictures Company of New York City, both capitalized at $500,000, has been granted charters by the State.

In addition to the companies organized in New York State the U. S. Exhibitors' Booking Corporation of the State of Delaware has been authorized to conduct the business of manufacturing motion picture films and maintaining a theatrical and motion picture exchange. The concern has a capital of $1,000,000. The company will be represented by Frank G. Hall of 1476 Broadway, New York City.

Harry Hastings Amusement Company and the Sheldon Burlesque Producing Company has certified to the Secretary of State that they have increased their capital stock from $500 to $10,000.

The new corporations are as follows:

The Liberty Photo-Drama Productions, New York City. Motion pictures, theatrical films and in general engage in the business of theatrical proprietors. Capital, $500,000. Directors, Zenas Upham Dodge, Walter H. Thacher, and James T. McLean, 27 William Street, New York City.

Christie McDonald Pictures Corporation, 120 Broadway, New York City. To provide for the production of motion picture and theatrical offerings. Capital, $125,000. Directors, George V. Hart, Simon Gross, and Franklin A. Regan, 1027 East 167th Street, New York City.

The Oriental Pictures Company, New York City. To engage in a general motion picture business in all of its branches. Capital, $500,000. Directors, Isaac O. Upham, San Francisco, Cal.; William W. Davison, and William B. Wessler, 746 McDonough Street, Brooklyn, N. Y.

Kashin Theaters, Inc., New York City. To lease and manage theaters for theatrical and motion picture purposes. Capital, $5,000. Directors, James S. Judd, Theron A. Clements, and Morris A. Kashin, 925 Park Avenue, New York City.

De Lux Pictures, Inc., New York City. To conduct theaters and other places of amusement, and provide for the productions of dramatic plays, vaudeville, burlesque and motion pictures. Capital, $200,000. Directors, Edward Y. Goertz, William Chilvers, and J. W. Fuller Thompson, 35 Nassau Street, New York City.

W. W. Hodkinson Corporation, New York City. To manufacture, lease, and exchange motion picture films, also to produce and exploit theatrical offerings. Capital, $600,000. Directors, Henry J. Mason, Sinclair G. Weekes, and Kenneth S. Daigleish, 51 East Forty-second Street, New York City.

Twin Theaters Corporation, New York City. Theatrical, motion pictures, real estate and brokerage business. Capital, $40,000. Directors, Archibald Selwyn, Edgar Selwyn, and Crosby Gaige, 1451 Broadway, New York City.

Very Latest Music Company, New York City. To operate theaters and deal in music. Capital, $5,750. Directors, James J. Flood, Henry Woog, and F. Meyer, 149 Broadway, New York City.

Rembrandt Art and Advertising Service, New York City. Moving pictures and illustrations for advertising purposes. Capital, $20,000. Directors, D. R. Keller, E. K. Doolittle, and J. Belmar Hall, 18 West Thirty-seventh Street, New York City.

G. W. Herrick.

ELSIE JANIS IN IMITATIONS AT PALACE

Comedienne Takes Brief Flyer in Vaudeville Prior to War Work Abroad—Beatrice Herford a Popular Feature

Elsie Janis makes a temporary farewell to vaudeville this week as the headline attraction at the Palace Theater in her "Impressions of Her Favorite Stars." Immediately after her Palace engagement she and her mother will sail for France, if passports and steamer passage are obtainable, and Miss Janis will devote a month to entertaining wounded and convalescing soldiers in hospitals and rest camps. Following this she will open in "Pom Pom" in London. In her offering this week she includes among her imitations those of Sarah Bernhardt as Joan of Arc and Ethel Barrymore singing "Laddie Boy."

Beatrice Herford remains for a second week at the Palace in a new program of characterizations, in which she maintains her pleasant satirical style so popular with her audiences. Miss Herford has a lot of good-natured fun with womankind, but it is all in a comedy vein and carries unfailing laughter. Sallie Fisher, in the delightful comedy written for her by Clare Kummer, "The Choir Rehearsal," plays what might be termed a return engagement at this theater.

L. Wolfe Gilbert and Anatol Friedland, a words-and-music combination of no small prominence, are pleasing in an offering made up of playing and singing a number of the most popular song hits. Ray and Gordon Dooley contribute a routine of clowning that meets with general approval, and a new personality from abroad is presented in the attractive person of Gwen Lewis, an English girl, who does a musical monologue, accompanying herself at the piano. Nat Nazzaro and his troupe of acrobats are included in the program.

THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEMBER 17TH

Theater	Play	Date of Production	Number Performances
Astor	The Very Idea	Aug. 9	127
Belasco	Polly With a Past	Sept. 6	87
Bijou	The Torches	Oct. 24	33
Booth	The Masquerader	Sept. 3	91
Broadhurst	Her Regiment	Nov. 12	8
Casino	Kitty Darlin'	Nov. 7	13
Century	Miss 1917	Nov. 5	17
Cohan	Here Comes the Bride	Sept. 25	66
Cohan and Harris	A Tailor-Made Man	Aug. 27	99
Comedy	Washington Square Players	Oct. 31	23
Cort	De Luxe Annie	Sept. 4	90
Eltinge	Business Before Pleasure	Aug. 15	113
Empire	The Three Bears	Nov. 13	7
48th Street	The Gay Lord Quex (rev.)	Nov. 12	8
44th Street	Hitchy-Koo	June 7	192
Fulton	Broken Threads	Oct. 30	24
Gaiety	The Country Cousin	Sept. 3	90
Globe	Jack O' Lantern	Oct. 16	40
Hippodrome	Cheer Up	Aug. 23	149
Hudson	Pipes of Pan	Nov. 6	14
Knickerbocker	Hamilton	Sept. 17	75
Liberty	The Wooing of Eve	Nov. 9	11
Longacre	Leave It to Jane	Aug. 28	99
Lyceum	Tiger Rose	Oct. 3	55
Lyric	Cleopatra (film)	Oct. 14	50
Manhattan	Chu Chin Chow	Oct. 22	33
Maxine Elliot	Eyes of Youth	Aug. 22	105
Moroseo	Lombardi, Ltd.	Sept. 24	67
New Amsterdam	The Riviera Girl	Sept. 24	67
Park	Land of Joy	Nov. 1	21
Playhouse	L'Elevation	Nov. 14	5
Plymouth	Barbara	Nov. 5	18
Princess	Oh, Boy!	Feb. 20	315
Republic	On With the Dance	Oct. 29	23
Shubert	Maytime	Aug. 16	112
39th Street	What's Your Husband Doing?	Nov. 12	8
Winter Garden	Doing Our Bit	Oct. 18	40

ANOTHER SPANISH REVIEW

L'Argentina to Be Presented in "La Rose de Granada"

Negotiations are now in progress with a syndicate, now in process of formation, for the production of another Spanish musical review with L'Argentina as the featured player. L'Argentina, who is the featured dancer in "The Land of Joy" at the Park Theater, is to appear in "La Rose de Granada," a Spanish review for which the music was written by Valverde and the book by Hannau Fredoff. It was originally produced in Madrid and has been performed at various times in Paris at the Olympia Theater, in London at the Palace Theater, in Brussels at the Royal Park Theater and in other European capitals. L'Argentina played the title-role abroad.

SOLDIERS IN SPECTACLE

Camp Upton Men to Present "Your Boy's Day's Work" at Hippodrome

To raise money to build a gymnasium and theater at Camp Upton, soldiers of the National Army are arranging an elaborate military spectacle to be presented Dec. 9 at the Hippodrome. "Your Boy's Day's Work" is the title of the spectacle. It will be an exhibition of camp life from the time the soldier rises in the morning until he retires when taps is sounded. More than 300 men, now training at Camp Upton, are rehearsing for the spectacle, which is to be produced under the direction of Lieut J. E. Schuyler, of the 306th Infantry.

SEE PLAY DESPITE PROTEST

FORT SHERIDAN, ILL. (*Special*).—A. H. Woods sent his "Parlor, Bedroom and Bath" company to Fort Sheridan last Sunday afternoon, and there gave a full performance to a house crowded with men of the Officers' Training Station.

The performance was given in the gymnasium, which is equipped with a stage, footlights, curtain and other accessories of the theater. The local Women's Purity League protested against the showing of the play on Sunday, declaring against what it termed a "desecration of the Sabbath."

This protest was met by Colonel Ryan and his staff with the retort, "You won't protest against the boys in the trenches fighting for your home on Sunday, will you? I thought not. Very well, then we'll let them laugh a bit on Sunday."

MANSFIELD, JR., ON STAGE

PITTSBURG (*Special*). — Richard Mansfield, Jr., appeared last Saturday night in the Pitt Theater, playing a part in "The Man That Stayed at Home" almost without notice. Son of the late Richard Mansfield, actor, he had taken part in amateur theatrical productions.

Mr. Mansfield, who is studying in the School of Dramatics at the Carnegie Institue of Technology, was called when Gordon Ruffin, playing the part of Captain Atkins, became ill. Marie Shefield, a stenographer at the theater, suggested Mr. Mansfield when, after much telephoning, the management of the theater was considering a cancellation of the performance. His performance, after only a few moments' notice, was a credit to his name. He will continue in the role pending the recovery of Mr. Ruffin.

BROWN PLACES MANY PLAYERS

Chamberlain Brown has returned from a trip through New England in search of theatrical talent and with several players under exclusive contract to him. Mr. Brown has placed recently Ernest Glendenning, Stella Mayhew, Cecil Cunningham, Sydney Shields, Will Demming, Tyrone Power, Frank Bacon, Audrey Maple, Fred Niblo, Ada Meade, Walter Regan, John Miltern, Harry Clarke, Conrad Nagel, Zelda Sears, Frank Moulan, Katharine Kaelred, Florence Earle, Burford Hampden, Marie Carroll, Hilda Spong and others.

Mr. Brown also cast the stocks for Poli at Washington, Bridgeport, Worcester and the other cities; the Alcazar Stock in San Francisco; the Baker Stock at Portland, Ore.; Edward Robins Stock at Toronto; the Keith Stock under Charles Lovenberg at Providence, and also filled all of the Lewis and Gordon acts now playing, the Emily Ann Wellman act, Louis Mann's act and a large number of feature films.

TO PRODUCE SHORT PLAYS

Raymond Gilbert has instituted a new and unique theater movement in New York. It is the Play Shop located at 436 Madison Avenue. Mr. Gilbert has for the past ten years devoted himself to the one-act play, and, as director of the Play Shop, will produce one-act plays for the Keith Circuit. He has now under way three one-act plays, "Lucifer," a satirical comedy; "The Poor Mouse," a comedy, and "The Snow Bird." Mr. Gilbert is under the direct patronage of Mary Chapin of the Biltmore and H. Spencer Lewis of the Order Rosae Crucis.

WEBBER GETS WAR PLAY

John F. Webber has obtained the rights to "Tactics," a military sketch by Barrows and Lancaster, and will produce it in vaudeville shortly under the direction of William Morris.

NEW YORK THEATERS

WILLIAM A. BRADY'S **48th** Theatre, near Broadway. Evenings, 8.15. Phone Bryant 178.
Matinees Thursday and Saturday, 2.15.
JOHN D. WILLIAMS Presents
JOHN DREW — MARGARET ILLINGTON
DREW-ILLINGTON
In Sir Arthur Wing Pinero's Comedy Masterpiece
The Gay Lord Quex

Playhouse 48th St., E. of B'way Phone Bryant 2628. Evenings, 8.15.
Matinees Wednesday and Saturday 2.15
GRACE GEORGE
IN
"L'ELEVATION"
By HENRY BERNSTEIN

Winter Garden Broadway and 50th Street.
Evgs., 8. Mats., Tues., Thurs. and Sat., 2.
Annual Fall Production
DOING OUR BIT

Broadhurst 44th St. W. of B'dway Bryant 64. Evs. 8.15. Mats. Tues. and Sat.
DONALD BRIAN
IN THE NEW OPERETTA
HER REGIMENT
By William LeBaron and Victor Herbert

SHUBERT 44th W. of B'way. Phone 8439 Bryant. Evgs., 8.00. Mats., Wed. and Sat. at 2.00.
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL
and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100. Evgs., 8.25. Matinees Wed. and Sat. at 2.25.
Richard Walton Tully Presents
GUY BATES POST
in "THE MASQUERADER"

39th St. THEATRE, near Broadway. Phone 413 Bryant. Evs. 8.15. Mats. Wed. and Sat., 2.15.
WHAT'S YOUR HUSBAND DOING?
A Farce by George V. Hobart.
With HALE HAMILTON

Casino B'way and 39th St. Phone 3816 Greeley. Evgs., 8.10. Mats., 2.10.
MATINEE SATURDAY ONLY
ALICE NIELSEN
In the Musical Romance, **"Kitty, Darlin'"**
(Founded on David Belasco's Play, "Sweet Kitty Bellairs")

ASTOR Thea., 45th St. & B'way. Phone 287 Bryant. Evgs., 8.30. Mats., Wednesday and Saturday, 2.30.
THE **VERY IDEA!!**
ERNEST TRUEX RICHARD BENNETT

Maxine Elliott's Thea. 39th E. of B'way. Phone 1476 Bryant.
Evgs., 8.30. Mats., Wed. and Sat., 2.30.
MARJORIE RAMBEAU
in EYES OF YOUTH
By MAX MARCIN and CHAS. GUERNON

BIJOU Theatre, 45th St., W. of B'way Phone Bryant 430. Evgs., 8.15 Mats., Wed. and Sat. 2.15.
Last Week **THE TORCHES** With LESTER LONERGAN
Mon., Nov. 19 — Norworth & Shannon's Musical Revue ODDS & ENDS OF 1917

MOROSCO 45th St., West of B'way. Evgs. at 8.20. Matinees Wed. and Sat. at 2.20.
Oliver Morosco's Laughing Sensation
Lombardi, Ltd.
Biggest Comedy Hit in Years
Seats 8 weeks in Advance

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:20. Matinees Wed. and Sat. 2:20.
CHARLES FROHMAN PRESENTS
ANN MURDOCK
In the new comedy
THE THREE BEARS
By EDWARD CHILDS CARPENTER
Author of "The Cinderella Man"

LYCEUM 45th St. and Broadway. Evgs. at 8.30 Matinees Thurs. and Sat. at 2.30.
DAVID BELASCO Presents
A Play of the Great Northwest by Willard Mack
Tiger Rose

BELASCO West 44th St. Evenings at 8:30. Matinees Thursday and Saturday at 2:30.
DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

Cohan & Harris B'way & 42d St. Evs. at 8:15. Mat. Wed. & Sat. 2:15.
Cohan & Harris Present
Funniest Comedy of Recent Years
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with GRANT MITCHELL

HUDSON Theatre W. 44th Street. Evgs. at 8.25; Matinees Wed. and Sat. at 2.25.
Henry B. Harris Estate.....Managers
SELWYN & CO. Present
THE PIPES OF PAN
A modern comedy by Edward Childs Carpenter.
With JANET BEECHER, NORMAN TREVOR

FULTON 46th St., W. of Broadway. Evgs. at 8.30. Matinees Wed. and Sat. at 2.30.
A new play by Ernest Wilkes.
BROKEN THREADS
With CYRIL KEIGHTLEY.
"An uncommonly interesting play."—Sun.

NEW YORK THEATERS

New Amsterdam West 42nd St. Evgs. at 8.15.
Matinees Wednesday and Saturday at 2.15.
Klaw & Erlanger's Greatest of All Musical Comedy Triumphs
The Riviera Girl
Music by Emmerich Kalman, Book and Lyrics by Guy Bolton and P. G. Wodehouse.

Knickerbocker B'way and 38th Street. Evgs., 8.15.
Matinees Wednesday and Saturday at 2.15.
KLAW & ERLANGER.....Managers
George Arliss
IN HIS NEW PLAY
HAMILTON By Mary P. Hamlin and George Arliss
"Far finer, nobler and truer than Disraeli."—Times.

REPUBLIC West 42nd St. Evgs. 8.30. Matinees, Wed. and Sat. at 2.30.
A. H. WOODS Presents
"ON WITH THE DANCE"
A New American Drama
By Michael Morton

Eltinge West 42d St. Evgs. 8:30 Matinees Wednesday and Saturday 2:30
A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With BARNEY BERNARD and ALEXANDER CARR
By MONTAGUE GLASS AND JULES ECKERT GOODMAN

GAIETY Broadway and 46th Street. Evgs 8.20. Mats. Wednesday and Saturday, 2.20.
The Tarkington-Street Comedy
The COUNTRY COUSIN
With ALEXANDRA CARLISLE
Best American Comedy in Years

LIBERTY 42nd St. and Broadway. Evgs. at 8.20; Matinees Wed. and Sat. at 2.20.
KLAW & ERLANGER.....Managers
LAURETTE TAYLOR
and a distinguished company incl. A. E. ANSON in a new comedy,
"The Wooing of Eve"
By J. Hartley Manners.

CORT 48th St., E. of B'way. Phone Bryant 46. Evgs. 8.30. Matinees Wednesday (Pop.) and Saturday 2.30.
ARTHUR HAMMERSTEIN PRESENTS
"De Luxe Annie"
From Scammon Lockwood's Story in the *Saturday Evening Post*. Dramatized by Edward Clark.
With
JANE GREY and VINCENT SERRANO

"None can afford to miss it—all can afford to go"
"CHEER UP!"
Management CHARLES DILLINGHAM
Greatest Success Ever Known.
AT THE **HIPPODROME**
Matinee Every Day
Staged by E. H. Berndle
Seats 6 Weeks Ahead

"CHIN CHIN" LIKED IN BRONX

"Chin Chin" found appreciative audiences week of Nov. 5 at the Bronx Opera House and the patrons found abundant entertainment in the musical fantasy. James Doyle and Harlan Dixon, in the Montgomery and Stone roles, scored signally and graciously responded to the numerous encores. Roy Hoyer, Joseph Robinson, Grace Walsh, Bessie Franklyn, Marie Callahan, Louise Worthington and Jeanne Mai were gifted assistants, not forgetting the spirited and good looking chorus.

IDA C. MALCOMSON.

"HERE COMES THE BRIDE" CLASS

"Here Comes the Bride" ends its engagement at the Cohan Theater, Nov. 17, and will open at the Colonial Theater, Chicago, Nov. 26 for an extended run there.

THE MIRROR BOOK SHELF

MOTHER NATURE: PROGRESS—two Belgian plays by Gustave Vanzype, translated with an introduction by Barrett H. Clark, from the press of Little, Brown and Company, Boston. The question is sometimes asked, Have the Belgians no plays? This book answers that. Both plays were produced in Belgium by Belgian actors and praised by Belgian critics. In these two plays there is a grandeur of conception, a sweep, an under current of passion and throbbing life which are truly representative of the rather somber but vital character of the Belgians. The first play was first produced at the Theater Moliere, Brussels, in 1899. The latter was first performed in Brussels in 1907.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**]

"SUBSCRIBER." — Rockcliffe Fellowes played the part of the miner in "The Easiest Way."

L. W. H., Hartford, Conn.—Sorry, but we are unable to find the name of the play on our records.

READER.—Write to American Exhibitors' Association, Times Building, New York City. (2) Nance O'Neil is not the daughter of James O'Neil. She is with "The Wanderer" Company.

T. A. C., Cincinnati.—Address Smith and Golden, 141 West Forty-fourth Street, New York City, Madison Corey, 12 West Fortieth Street, Daniel Frohman, 149 West Forty-fifth Street, Elizabeth Marbury, 105 West Forty-ninth Street, Sargent Aborn, 1441 Broadway.

DEATHS

BARTHOLOMEW.—William H. Bartholomew, who was well known to the past generation as a pantomimist, died Nov. 5 at the Edwin Forrest Home at Holmesburg, Pa. He was eighty-six years of age, and had been a guest at the home for the last eleven years. His last professional appearance was in "The Eternal City."

BISPHAM.—Lieutenant David Charles Bispham, of the Royal Flying Corps of the British Army, and son of David Bispham, the baritone, was killed recently in a practice flight in England.

CLIFTON.—Marion P. Clifton, old time actress and guest at the Actors Fund Home on Staten Island, died Nov. 8 at the Staten Island Hospital. The funeral was held at Campbell Funeral Church, Monday, Nov. 12. Mrs. Clifton was born in Ringwood, Hapshire, England, in 1833. She made her debut on the stage at the old Pavilion Theater, London, in 1854, and came here ten years later, opening at the Tremont Theater in Boston in the original Uncle Tom's Cabin company. She played with Maggie Mitchell, Kate Claxton and others. Her last appearances were in the "Two Orphans" and "Search Lights of a Big City," in which she played for ten consecutive engagements.

FREULER.—Mrs. Augusta Freuler, wife of John R. Freuler, president of the Mutual Film Corporation, died at the family residence in Milwaukee on Nov. 8. Her maiden name was Augusta Jess Golz and she was married to Mr. Freuler in 1897. Mrs. Freuler leaves her husband and two daughters.

HANSEL.—Howell Hansel, actor, died Nov. 5 in his home, No. 210 West Twenty-First Street, in his fifty-sixth year. Mr. Hansel had played under the management of Charles Frohman. Later he was with David Belasco and played in "The Woman" for two years. He was with motion picture companies as a director and produced several films for World-Brady, Lasky and the Famous Players. He leaves his wife and a daughter.

KENDAL.—William Hunter Kendal (William Hunter Grimston), actor and theatrical manager, died in London Nov. 6. Mr. Kendal, after playing many celebrated parts, became lessee and manager, in partnership with John Hare, of St. James's Theater, London, from 1879 to 1888. Mr. and Mrs. Kendal (Madge Robertson) toured in the United States and Canada in 1889-95.

MOLINEAUX.—Roland B. Molineaux, who was the center of one of the most famous criminal cases which ever came before the New York courts, died on Nov. 2 at the New York State Hospital for the Insane, Kings Park, L. I. He was committed to the asylum four years ago, following a mental breakdown which followed the production by David Belasco of his play, "The Man Inside." He was 51 years old. Molineaux was convicted of the murder of Mrs. Katherine J. Adams in 1899, but was acquitted upon receiving a new trial, in 1902, after spending twenty months in the death house at Sing Sing.

RAMSEY.—Mrs. Elmira Powers Ramsey, formerly an actress who was known on the stage as Alle Drayton Ramsey, died in her home, 1 West 108th Street, Nov. 2. Mrs. Ramsey appeared at many of the leading theaters in New York and in Europe. She leaves her husband, Alexander Ramsey.

STANDING.—At Los Angeles, in his thirty-third year, Jack, youngest son of the veteran actor, Herbert Standing. R. I. P. London papers please copy.

In Memorium

In proud memory of our beloved son, **AUSTIN C. KYLE** (John Austin), age 22. Gunner 32nd Howitzer Battery, Canadian Field Artillery. Killed in action on the Somme front, Nov. 10, 1916.
GEO. W. AND MARGARET C. KYLE.

NEWS OF STOCK PLAYS AND PLAYERS

EMERSONS 11TH WEEK

LAWRENCE, MASS. (*Special*).—The Emerson Players presented, for the eleventh week of their season, Nov. 5-10 at the Colonial, a play somewhat different in type from any of their former productions, but still in keeping with the high standard they have set, "The Belle of Richmond," a pleasing and romantic love tale of the south. Dorothy Dickinson, as Nell Mason, in the title role, was a charming and graceful "belle," and Leo Kennedy gave a masterful portrayal of a Southern gentleman. Joseph Crehan and Georgette Marcelle, as Silas Smart and Winifred Mason, respectively, had some good scenes together, and delighted the audience at every performance by their good acting and the comedy which they injected into their work. Richard Barry, as Mose, gave a good performance, as did also Franklyn Munnell, as Bill Osmond, the crook.

A very realistic portrayal of the characters of two Southern gentlemen was given by Bernard Steele, as Judge Mason, and Thomas Whyte, as Colonel Lee. Lawrence Brooke, as Green, Maud Blair, as Rose Mason, Eugenia Lyon, as Aunt Betty, Charles Crymble, as Charles Lee, and Joe Guthrie, as the officer, completed the cast, and added much to the success of the play. Mr. Crymble was, until recently, with the Sites-Emerson Players at Lowell.

Week of Nov. 12-17 "Mile-a-Minute-Kendall," with Leo Kennedy in the title role, followed Nov. 19 by "Trilby"; (Thanksgiving week), "David Harum"; Dec. 3, "A Pair of Queens," and Dec. 10, "Apron Strings," by Eleanor Gates. Minnie Dupree will play the stellar role.

One of the December offerings will be "A Poor Little Rich Girl," with Georgette Marcelle, the charming and versatile young ingenue of the company in the title role.

Howard Rumsey, head of The American Play Company, was a visitor here Nov. 4 in the interest of the forthcoming premier of Eleanor Gates's new play, "Apron Strings." W. A. O'REILLY.

"INSIDE THE LINES," SOMERVILLE

SOMERVILLE, MASS. (*Special*).—Clyde E. McArdle, manager: From the manner in which Somerville audiences received "Inside the Lines" Monday afternoon and evening, Nov. 5, there is no doubt they want that, war plays and then some more. To be sure it may be the manner in which New England's "finest stock company," The Players, do them, but what ever it is the customers want them and that's sufficient. Arthur Howard as spy "nineteen-thirty-two" gave a clean cut performance that was a delight; Adelyn Bushnell as Jane Gerson looked and acted the role of the ambitious shop girl, anxious for a raise. Incidentally Miss Bushnell wore some beautiful gowns, and speaking of gowns Rose Gordon's were marvels; Brandon Evans as Jaimihr Khan was seen in a characterization that pleased immensely while John B. Kline in the role of "Henry J. Sherman," from Keewaney created all the laughs and they were all legitimate ones. Others in an exceedingly long cast who appered to particular advantage were Grace Fox, Ruth Fielding, John Gordon, James Devine, Elbert Benson, Wm. Melville and Harry McCabe. Director Ritchie arranged the production and the word just fits. It was a production in every sense of the word. "All Aboard" current week. STEADY.

"KINDLING" AT NEW HAVEN

NEW HAVEN, CONN. (*Special*).—The Hyperion Players to splendid audiences in "Kindling" week of Nov. 5. First honors go to Jane Morgan as Maggie. Each week Miss Morgan proves her worth as a dramatic actress and as Maggie she is excellent. Alfred Swenson as Heinie did wonderful work. In the second act he was emotionally perfect. DeForrest Dawley as Steve, gave his usual good characterization. Louise Farnum as Mrs. Bates provided all the laughs she intended to and kept her audience in laughter. Faith Avery as Miss Alice, and Russell Fillmore as Dr. Taylor, did fine work. Mr. Fillmore provided a big laugh on his first appearance with the baby, which took quite a fancy to him. Arthur Griffin as Rafferty was very good Week of Nov. 12, "The Warrens of Virginia."

Morris Burr left the company after the last performance of "For the Man She Loved," Oct. 27. He will be replaced by Frank Thomas, who played here last year and is a prime favorite. Mr. Thomas is in rehearsal. HELLEN MARY.

"OUTCAST" IN SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players appeared in a good presentation of "Outcast," Oct. 28-Nov. 3, which drew houses averaging fair business. Grace Huff in the title-role interpreted the part with skill and fidelity, while Ivan Miller as leading man showed his ability to good advantage. Jane Darwell as Valentine gave a creditable portrayal. In the cast were Ruth Renick, Dene Snowdon, George Rand, Henry Hall, and George Cleveland, who made the most of their respective roles. Same company in "Baby Mine," Nov. 4-10.
BENJAMIN F. MESSERVEY.

KENDAL WESTON LEAVES LOWELL

Kendal Weston, who has had four different stock companies in Lowell, Mass., has just severed his connection with the Sites-Emerson company, who control the Opera House in Lowell. Weston has always been a big local favorite, and generally through his innate ability to choose actors and plays and produce them properly. He is trying hard to find an engagement where he can place his principal people. Several stands have been offered, but not just the right one has presented itself. The Players thus far have presented "Shirley Kaye," "Hit-the-Trail Holliday," "The Cinderella Man," "Our Wives," "House of Glass," "Common Clay," and "The Man Who Stayed at Home."

STOCK BACK IN HOBOKEN

HOBOKEN, N. J. (*Special*).—This is the last week for the attractions of the International Circuit at the Strand, Hoboken. Stock has always been a favorite in this city and by popular demand Wilton C. Vassar, the manager of the theater, inaugurated a stock season, beginning Monday evening, Nov. 13, with "Little Peggy O'Moore" as the opening attraction. Gladys Malvourn and Howard Chase will play leads and will be supported by a clever company of popular players. Only the latest and best dramatic productions obtainable will be produced. BITTIGHOFER.

"SINNERS" IN JERSEY CITY

JERSEY CITY (*Special*).—The Academy of Music Stock company did itself proud when "Sinners" was presented by them at the Academy of Music, Nov. 5-10, to very good business. The play was well presented by the capable company and new scenery and effects were made especially for this production, which is a conscientious one all the way through. Mary Louise Malloy as Mary Horton gave more evidence of her versatility; Warren Hoffman as Bob Merrick; Ed. McMillan as Horace Worth; William Blake as Morgan; James Marr as Joe Garfield; Stewart Beebe as the doctor; Jessie Brink as Mrs. Horton; Bessie Sheldon as Sadie; Carolyn Arden as Hilda, and May Tipton as Polly were excellent. "The Lure," Nov. 12.
WALTER C. SMITH.

EMPIRE PLAYERS AT PATERSON,

PATERSON, N. J. (*Special*).—The Empire Players continue to enjoy fair patronage with good productions of Broadway successes; Francis McGrath and Forrest Orr assuming the leading parts. Week Nov. 5-10, "The Co-Respondent" proved a pleasing selection and Manager Director Horne showed very good judgment also in selecting the cast, which gave a capable rendition of the various roles. "The Cinderella Man" follows and should prove as pleasing as its predecessor. J. C. BUSH.

FAY COURTENEY
Co-Star with Vaughan Glaser

Fay Courteney, Mr. Glaser's clever little co-star, is weekly adding to her already long list of admirers by her exceptionally brilliant work at the New Adams. Miss Courteney is one of the most capable and best loved leading women in stock to-day. During a career that has given her experience with many of the foremost companies in the country, she has played a great variety of roles with uniform success. She possesses beauty, charm of personality and dramatic instinct.

VAUGHAN GLASER
Detroit Stock Manager

Vaughan Glaser, well known among stock patrons for his excellent productions, is having one of the most successful seasons of his career at the New Adams Theater in Detroit where he is playing a fall and winter season. Tunis F. Dean, for years on the executive staff of David Belasco, manager en tour for the various Belasco stars, but more recently publicity promoter for the Harry Davis amusement enterprises in Pittsburgh, is now general representative for Vaughan Glaser's company at the New Adams, where the standing room only sign is displayed at nearly every performance. Mr. Dean's newspaper work in Detroit is one of the factors in the big business this theater is enjoying.

MacLEAN PLAYERS IN "SINNERS"

JAMESTOWN, N. Y. (*Special*).—"Sinners" was given a fine presentation by the Pauline MacLean Stock company, week Nov. 5. Pauline MacLean as Mary Horton did some of her finest work, adding another success to her long list of triumphs. Clarke Lilley gave an ideal interpretation of the role of Bob Merrick. Lucy Neal as Polly Carey added materially to the success of the play by her delightfully clever work. Esther Welty showed marked emotional ability as Hilda. Earnest Kast as Dr. Simpson did some of the best character work in the play. James K. Dunsith as Willie Morgan, Ronald Rosebraugh as Joe Garfield, and Geo. Ormsbee as Horace Worth could not have been improved upon. Jane Lewis was very amusing as Sadie, and Josephine Bond as Mrs. Horton did excellently.

Miss MacLean, the charming leading woman of the company, spent several forenoons at the Liberty Loan headquarters and sold several thousand dollars' worth of bonds.
A. L. LANGFORD.

"KICK IN" AT OMAHA

OMAHA, NEB. (*Special*).—Week opening Oct. 28, the Brandeis Players presented "Kick In." Dorothy Shoemaker found in Molly Hewes employment for all her talent. Her work was very impressive when she told Myrtle the bad news of the death of her doves. Harry Minturn as Chick Hewes turned a new side of his ability to view. This was one of the best parts he has played in Omaha and it certainly was well done. Marjory Davis as Myrtle the girl crook showed her ability as a character actress. Her choked, nervous, half sobbing laughter as she went off in the second act was compellingly effective. Sidney Riggs as the drug addict gave a very clever presentation of this difficult role. Helen Joy, Mary Hill, Helen Empton, Walter Dickinson, Willard Foster, Jack Marvin and Earle Jamison appeared capably in supporting roles. "FRAN."

BROOKLYN'S TWO STOCKS

BROOKLYN, N. Y. (*Special*).—"Rebecca of Sunnybrook Farm" was the attraction at the Fifth Avenue Theater, week of Nov. 5, at this popular house. The clever acting, the trials and final triumph of Rebecca were forcibly and sympathetically portrayed by Miss Melvin and in addition to the good work by Mr. McWatters, the balance of the company gave splendid support.

Cecil Spooner received an ovation in the leading role in "The Fortunes of Betty," week Nov. 5, at the Grand Opera House. Frequent applause marked the progress of the play which was a great success. Miss Spooner was ably assisted by Misses Earle, Houston, Hall, Armstrong, Garey, Clayton, Haines and Kelley, and Helen Tilden, Geraldine Sloane and Charlotte Wade Daniel.
JOSEPH R. GARLAND.

A WINNER IN MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*). — In keeping with his policy to give Minneapolis playgoers the latest plays released for stock, Manager Niggemeyer presented the Modern Players in "The Heart of Wetona" at the Shubert, week commencing Sunday, Nov. 4. It proved to be one of the best stock offerings of the current season.

As Wetona, Florence Stone made a captivating Indian maiden. This capable artress, equal to any emergency, introduced in the part at times a childish playfulness, a delightful means of relieving the strain of sadness running throughout. To Robert Conness, who joined the Modern Players as leading man several weeks ago, fell the most congenial role yet given him. Tony Wells, Wetona's betrayer, played by Kenneth Bradshaw, who returned to the Shubert last week, does not seem to fit this actor. In "The Heart of Wetona" we meet for the first time a newcomer in the person of William Mortimer, who made a capital first appearance with the Modern Players in this city as Quannah, Comanche Indian chief. The comedy lines, which are not many, were in the hands of Arthur Holman, as Comanche Jack, and as usual Mr. Holman acquitted himself with high honor. Mary Greer, the missionary, was consistently played by Gertrude Ritchie. Others in the cast were Edmund Carroll, Erin Lacy, W. R. Russell, Leslie Grant and Daniel Horgan.

Realistic settings, depicting the atmosphere of the play, were in evidence, the handiwork of that able triumvirate, Axel Lindahl, Bob Westerman and Joe Crawford. This week brings Marjorie Foster back to the cast in "A Pair of Queens," Miss Stone and Miss Foster both appearing in the play.
CAROLINE BEEDE.

"COMMON CLAY" IN DES MOINES

DES MOINES, IA. (*Special*).—The Princess Players gave a splendid performance of "Common Clay," week Nov. 4. Isabel Randolph displayed wonderful talent in the character of Ellen Neal. Miss Randolph is one of the most versatile leading women the Princess has had and in the few weeks in Des Moines has made many friends. Selmer Jackson as Judge Filson was more than satisfactory and it is in these characters that Princess patrons enjoy him most. Tom Krueger as Hugh Fullerton was excellent. Arthur Young as the elder Fullerton gave his usual careful character portrayal. Agnes Everett as Mrs. Neal as always was most pleasing. Grace Young as Mrs. Fullerton, Philip Sheffield as Arthur Coakley, Sumner Gard as Edwards, Helen Warfield as Anne Fullerton, Leo Lindhard as Yates, were all most adequate in their characters. "Hit-the-Trail Holliday," week Nov. 11.
KAHN.

"KINDLING" AT NORTHAMPTON

NORTHAMPTON, MASS. (*Special*).—"Kindling," week Nov. 5, by the Northampton Players under direction of Melville Burke, was another noteworthy event because of the sympathetic excellence with which the play was produced. As Maggie, Aline McDermott gave perhaps the best characterization that she yet has offered. At Heinrich, Frank Morgan supplemented this with a fine play of sensitiveness and force. Blanche Friderici and L'Estrange Milliman, as Mrs. Bates and Steve, were far above what is often found in stock presentation. The same might be said of the performance in whole.

The next play, "A Woman of No Importance," will have the added interest of introducing two new members of the company: Margaret Armstrong, who comes as second woman, and Frances Stamford, who succeeds Betty Daintry as ingenue.
MARY BREWSTER.

KNOCK OUT AT ELMIRA

ELMIRA, N. Y. (*Special*).—Mae Desmond and her versatile company offered a lively production of "In Old Kentucky" at the Mozart Theater, Nov. 5-10, to large business. Miss Desmond made a rollicking Madge Brierly and presented a new side that pleased immensely. Frank Fielder was an able Frank Layson and aided materially; John J. Farrell was a splendid Col. Sandusky Doolittle; Dudley Clements proved a humorous Uncle Ned and James Dillon did well as Joe Lorey. Sumner Nichols played Horace Holton to perfection; Millie Freeman pleased as Aunt Layson, and Olga Gray was the proud beauty, Barbara Holton. Special scenery added to the interest and the careful direction of A. Gordon Reid was much in evidence. "Hit-the-Trail Holliday," Nov. 12-17.
J. MAXWELL BEERS.

NEW MANAGER AT SHARON, PA.

In view of new lessees assuming control of the Morgan Grand Theater, who desire to manage personally the playhouse, Manager C. W. Lawford retires from the Morgan Grand early in November. Mr. Lawford previously managed the Morgan Grand some five years ago during his six years association with the Reis Circuit. Mr. Lawford is well known throughout the profession, particularly with agents and managers.

REPORTS FROM MIRROR CORRESPONDENTS

BALTIMORE

BALTIMORE (*Special*).—Harrison Grey Fiske and Madison Corey, scored a tremendous success here last week with their initial offering of a joint production of Henri Lavedan's "Service" and Lord Dunsany's "A Night at an Inn." Not since "Justice" was produced at the same house a few seasons ago, has any play been offered in Baltimore approaching in merit the French war drama "Service." There is nothing of the theatrical unreal about this French drama; it breathes life, and its characters are drawn with a master stroke. I can recall no drama of modern times, with the exception of "Justice," which plays upon the emotions with a greater degree of success than this piece. Some of the scenes are overwhelming in their intensity, and at the conclusion of its first performance in Baltimore, the audience was sobbing audibly. "Service" should prove a tremendous success everywhere if appreciation of playwriting in its highest form and acting of the most finished character is not dead. The work of Beverley Sitgreaves, Georges Flateau and John Blair cannot be praised too highly. For some unearthly reason "A Night at an Inn" was received by the first-night audience in Baltimore as a farce comedy. Heaven alone knows why, but the fact remains that it was received with bowls of mirth. It was not due to any fault on the part of the actors, each of whom gave very creditable performances. Both Messrs. Fiske and Corey are to be heartily congratulated for presenting such splendid works of dramatic art as "Service" and "A Night at an Inn." Their venture is likely to prove one of the biggest successes of the season.

"Have a Heart" played to splendid business in Baltimore during the week past. The fact that it is a musical play is responsible for the good business. Musical plays this season have each and every one played to capacity in this city, regardless of whether they were worthy of it.

The outstanding feature of the week was the refusal of the city of Baltimore to allow Dr. Karl Muck to conduct the Boston Symphony Orchestra at its first concert of the season scheduled for the Lyric on Nov. 7. The management was notified that it would not be allowed to present the orchestra, and the concert was cancelled. It is safe to say that after thirty-three years, the Boston Symphony Orchestra, which has a following unparalleled in size and character, will hardly appear in this city again, unless Major Higginson accepts Dr. Muck's resignation and approves of Baltimore's stand.

After its triumphant success at the Playhouse, and with enviable record engagements in other cities to its credit, the widely heralded melodramatic success, "The Man Who Came Back," was presented for the first time in this city at Ford's on Monday night, Nov. 12. It fulfills all the predictions made for it by press notices, and amply justifies expectations regarding its thrills and manner of treatment. Wm. A. Brady has given the play a splendid production, and the several scenes are skillfully managed. Henry Hull contributes one of the finest individual performances seen in Baltimore this season. Laura Walker has taken Mary Nash's role of Marcelle, and manages to reflect considerable credit both upon herself and the role. The remainder of the cast is good. "Oh, Boy," week Nov. 19.

The annual engagement of the famous Ziegfeld's "Follies," which is eagerly awaited by every theatergoer, and even by those Baltimoreans who seldom visit the playhouse except when an attraction of this calibre is on view was enthusiastically and hilariously welcomed to town at the Academy on Monday night by the usual capacity audience, which has become the rule for Mr. Ziegfeld's annual production. Will Rogers, Bert Williams, Eddie Cantor, W. C. Fields, Don Barclay, Tom Richards, Fanny Brice, and Allyn King are chiefly responsible for the success of this year's revue. Jane Cowl, in "In Lilac Time," week Nov. 19.

"The Fascinating Widow," which proved such a gold mine for Julian Eltinge, is making its first visit to the city at popular prices this week at the Auditorium. Mertel, who has been a favorite with burlesque audiences, is appearing in Eltinge's role.

The Boston Grand Opera Company inaugurated its season at the Lyric on Nov. 10 with two performances. "Madame Butterfly" was sung in the afternoon and "Rigoletto" in the evening.

That splendid organization, the Philadelphia Orchestra, under the able leadership of that genius, Leopold Stokowski, inaugurated its local season at the Lyric on Nov. 14. This orchestra is scheduled for five concerts this season in Baltimore, and there is talk of increasing their number in the event the Boston Symphony aggregation does not visit us again. Madame Schuman Heink gave her annual recital at Ford's on Nov. 13 to a crowded house. Mr. Ford also announces that the engagement of "Oh, Boy!" will last two weeks, beginning Nov. 19. I. B. KERNS.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—Bayard Veiller's gripping drama, "The 13th Chair," presented at Harmanus Bleecker Hall, week of Nov. 5-10, drew packed houses and was played by an exceptionally capable cast of players. Miss Blanche Hall as Rosalie, did excellently and was warmly received. Joseph R. Garry gave a most clever portrayal of the officious and consequential police inspector and scored a distinct success. Noel Leslie and Miss Marie Goff also did efficient work which added greatly to the finished performances. Howe's Travel Pictures, Nov. 12-14. Al. Jolson in "Robinson Crusoe, Jr.," Nov. 15. Boston Grand Opera, Nov. 17.

The Boganny Troupe, Maude Durand and company, Clara Morton and company, and Swor and Avey were the leading acts at Proctor's Grand, week of Nov. 5-10. At the Empire, the Hip-Hip-Hooray Girls with Ben Pierce and the diving belles presented a popular burlesque performance; capacity houses during the week. Vaudeville and motion pictures at the Majestic drew full houses.

William W. Hatch, resident manager of the Leland Theater, has resigned, and after a short vacation will engage in the amusement business along theatrical lines. During his management of the Leland he made a host of friends in the Capital City, who extend their best wishes for success in his new venture. GEO. W. HERRICK.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—For Minneapolis to see a play before it is presented in New York is out of the ordinary, but when the play itself is a novelty, there is double interest attached. G. M. Anderson and L. Lawrence Weber are offering, in several of the larger cities previous to its presentation in New York, a new play, "Yes or No," by Arthur Goodrich, which opened a week's engagement in this city at the Minneapolis Opera House on Sunday night, Nov. 4. The play was recently given in Chicago and was reviewed in that city for THE MIRROR.

Emilie Polini is the outstanding star. Miss Polini plays Minnie Berry, the poor man's wife, unhappy through drudgery, with a fine understanding of the part, and is superb in the "big scene" with Leach, the scoundrel in the Berry narrative. In passing, it must be said that Malcolm Duncan, who plays Leach, lends splendid support to Miss Polini throughout. Mary Boland, whom we have seen so often as John Drew's leading woman, charming as ever and displaying some gorgeous gowns, is excellent as Margaret Vane, the discontented, neglected wife of a rich husband busy in the world of finance. The part of Jack Berry (Minnie's husband), who works by day and studies at night, seems especially tailored for Robert Kelly who, if we remember correctly, created such a pleasant impression as the Greatest Left Handed Pitcher in the Taylor Holmes-Bunker Bean production. Frank Wilcox gives a satisfactory account of himself as Donald Vane, Margaret's husband, as does Byron Beasley, who plays the villainous tempter in the Vane household. The comedy in the play is in the expert hands of Marjorie Wood. John Adair, Jr., is a capital younger brother in the Berry family, while another apparently made-to-order part is that of the "drummer," George Hooker, played with just the right touch by Irving Dillon. Remaining parts in the long cast are all ably played.

The play is undergoing reconstruction here and there in order to make it just right when it reaches New York.

CAROLINE BEMIS.

CINCINNATI

CINCINNATI (*Special*).—Cincinnati theatergoers are indebted to Charles Frohman for an evening of genuine enjoyment at the Grand, week Nov. 5-10. Three plays by Barrie constitute the bill, "The New Word," "Barbara's Wedding," and "The Old Lady Shows Her Medals." It has been a long time since anything in the dramatic line of so artistic a nature has been shown locally. What a relief it was, and how welcome were the players, by long odds the best seen here in many a day. The three plays presented were sufficiently contrasting in nature to afford unusual interest, all were timely, bearing upon the war situation, and each one seemed just a little better than the one which preceded, thus working up to a substantial climax at the conclusion. Send us more of this kind of entertainment, Mr. Frohman.

"A Cure for Curables," featuring William Hodge, at the Lyric, week 4-10. While not essentially unique in plot, the play affords a good evening's entertainment and attracts because of the different way in which things are done. The dry humor of the star, his perfect ease and freedom from over-exertion at all times, is quite refreshing. Clara Moores, as Phyllis Blaine, deserves special mention for artistic work in a part which would not have stood out except for her own charming personality and cleverness.

Paul Dickey, in "The Lincoln Highwayman," is making a real hit at Keith's. The rest of the bill is ordinary. Matzenauer and Mero are the attractions for the third concert of the Artist Series at Music Hall. Despite the war times, attendance has been very satisfactory.

John McCormack is scheduled for an appearance at Music Hall, Nov. 23. His dates are usually sell-outs, and much interest attaches to the possibility of repeating his former successes at a time like the present when all concertgoers seem to be economizing.

WM. SMITH GOLDENBURG.

BUFFALO

BUFFALO, N. Y. (*Special*).—May Robson was charming in her latest success, "A Little Bit Old Fashioned," at the Star, Nov. 5-10. A good cast assists in the presentation of the entertaining comedy. Mrs. Fiske, in her new play, "Madam Sand," by Ph. Moeller, week of Nov. 12.

"Old Lady 31," at the Teck, Nov. 5-10, with Emma Dunn, predominates with tears and laughter. Miss Dunn is delightful as Angie. "Experience," Nov. 12.

A graceful dancing spectacle and character singer shared headline honors at Shea's, Nov. 5-10.

"Turn Back the Hours," a wholesome melodrama, full of thrills, with Mabelle Estelle in the dual and leading role, was greeted with large audiences week Nov. 12. "Common Clay," Nov. 12.

A high-class burlesque company is the Golden Crooks, appearing at the Gayety, Nov. 5-10. Billy Arlington is at the head. "London Belles," Nov. 12.

Three Moran Sisters, in music and song, was one of the attractions at the Academy Theater. The Diving Girls, with Lottie Mayer, was the headline attraction at the Lyric.

Sextette de Luze was the entertaining feature at the Olympic. The sextette was very attractive. J. W. BARKER.

OTTAWA

OTTAWA, ONT. (*Special*).—Russell: "My Irish Cinderella," Nov. 1-3, pleased big audiences; "The Honor System" (pictures), week Nov. 5-10, large audiences at each performance; "The Bird of Paradise," Nov. 12-13.

Dominion: Nettie Carroll and company scored great hit, Nov 5-7; others who also pleased were Ward Wilson and Janese, Catherine Challoner and company, Elisabeth Otto, and Robins Family, to the usual capacity business.

The Family: Week Nov. 5-10, vaudeville and pictures to very big business.

J. H. DUBE.

STOCK PLAYS AND PLAYERS

PLAYERS IN OKLAHOMA CITY

OKLAHOMA CITY, OKLA. (*Special*).—The Metropolitan Theater, which has been renamed The Palace, has been turned over to stock, and the genial manager, E. C. Mills, spent the entire Summer in the East, personally viewing the performances of the best-known stock companies in America and chose the Palace Players from amongst them all. They are the pick of the available talent in this country today. Virginia Perry, as leading lady of the Palace Players, is a raven-tressed, dark-eyed daughter of the South. She was engaged by Richard Mansfield while in Chicago and was successively co-star with or playing under direction of Margaret Illington. She starred in several Lubin photoplays, is an enthusiastic motorist, and was engaged for the Palace Players as she started rehearsals in New York for a Broadway production of "Cheating Cheaters." Oklahoma patrons of the Palace have already become quite attached to Miss Perry. Rodney Ranous, as leading man of the Palace Players, comes to us from His Majesty's Theater in Montreal. His history on the stage has been a record of continued success. He has already endeared himself to the Oklahoma City public, and is eagerly awaited for at each performance. Others that go to make up this company are Nan Bernard, William Gerald, Alice Donovan, Burke Clarke, Frank B. Peck, Mary Ann Dentler, Frank G. Bond, C. Russell Sage, and Nolan Leary. Cyril Raymond is director of the Players and Mr. Cassius, who was also here last year with the Overholser Players, is again director of scenery.

F. S. GOLDSTANDT.

HATHAWAYS OF BROCKTON

BROCKTON, MASS. (*Special*).—"His Majesty Bunker Bean," by the Hathaway Players week Nov. 5. The bill was excellently played. Charles Wilson gave a good portrayal of the Taylor Holmes part Bunker Bean, while Enid May Jackson got a lot out of The Flapper, which although it was a small part made it stand out more than the larger one; William Macauley was good, as he usually is, playing the part "The Greatest Left Hand Pitcher in the World"; Warren O'Hara played the part of Bulger. All parts were well played by Jane Stuart, Mildred Florence, Clarence Chase, Walter Bedell, Marion Chester, Bob McClung and John Lorraine. Lillie Stewart, a former local favorite, was seen in the part of the countess, being engaged for the week only. The production was ably staged by William H. Dimock.

Current week, "The Heart of Wetona," with Chief Strongheart and Princess Prairie Flower. W. S. PRATT.

"H. M. BUNKER BEAN," SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players gave an excellent presentation of "His Majesty Bunker Bean," Oct. 21-27, which drew audiences ranging from medium to large. Ivan Miller in the title role gave a clever interpretation of the part, while Grace Huff as leading woman sustained the role of Marie with skill and effect. Henry Hall gave a good characterisation of the modern business man and his methods, in the role of James Breede. In the cast were Jean Mallory, Jane Darwell, Ruth Renick, George Rand, Norman Feusier, George Barnes and others, who made the most of their respective roles. Same company in "Outcast," 28-Nov. 3.

BENJAMIN F. MESSERVEY.

"WITCHING HOUR" AT PORTLAND

PORTLAND, ORE. (*Special*).—A high standard of excellence was attained by the Alcazar Players in their production of "The Witching Hour," at the Baker, week of Oct. 28. Edward Everett Horton played the leading role with personality and dramatic power that defied comparison with the best exponents of this role in the past. Eugene Shakespeare, as Clay Whipple, and Eleanor Montell, as his fiancée, won warm favor with the audience. In the part of Hardmuth, James Guy Usher registered a distinct hit. Another fine bit of personal work was that of Betty Barnicoat, as the mother of the accused. JOHN F. LOGAN.

ONE ACT PLAYS BY HOME TALENT

WATERLOO, IA. (*Special*).—The Waterloo Community Theater is supported by citizens of Waterloo and produces original plays of Waterloo life. It is now in its second season. The three plays acted by Waterloo talent, week Oct. 17, are: "The Bone of Contention," by Mrs. Guthrie McConnell; "The Police Matron," by Carl Glick and Mary Hight; "The Matrimonial Fog," by Florence Clay Knox, all under the direction of Carl Glick. All these plays are by Waterloo writers. "The Truth" (Clyde Fitch) will be given Nov. 11.

GRANDIS IN KANSAS

HUTCHINSON, KANS. (*Special*).—Home Theater, W. A. Loe, manager: Grandi Bros. Stock company and Calkins' Ladies' Orchestra featuring Elizabeth Morrill and Bob Grandi in "The World Against Him" and "The Gentleman Burglar," week of Oct. 15, also Maxine and Lane in high class harmony singing and talking as an additional attraction. Motion pictures at all houses to S. R. O. C. W. OSWALD.

SAN FRANCISCO'S LITTLE THEATER

SAN FRANCISCO (*Special*).—The St. Francis Little Theater Club is in full swing and is the fashion center of the city. Everybody who is anybody in the city goes there. It was opened Oct. 2 under the direction of Arthur Maitland. Many of the women present on the first night were members of the San Francisco Dramatic and Musical Society, a coterie of amateurs who have given plays for their own amusement for the last two or three years. To these the play chosen by Maitland to be the first on his program, "The Maker of Dreams," was of especial interest, for it was played last season for their exclusive delectation with Mrs. William Hinckley Taylor in the title role.

"HELLO, BILL!" IN SALEM

SALEM, MASS. (*Special*).—Manager Kaines presented the Empire Players in the uproarious farce, "Hello, Bill," week of Nov. 5. It was an instantaneous hit. The audience only stopped laughing long enough to catch its breath and laugh some more. Good sized houses were the rule at every performance. Nov. 6 was Elk's night and every seat was sold long before, many being turned away. Julian Moa was screamingly funny as William Fuller, the central figure. John B. Mack as the friend who "fixed" things was splendid, and Elmer Thompson, David Baker and Joseph Thayer were excellent—all contributing the best of comedy. Jane Salisbury as Isabella Dare, was clever and charming throughout. Priscilla Knowles as Harriet Sterling, was excellent, and Florence Hill as Dorothy Dare, was good. Week of Nov. 12, "A Broken Butterfly." The Liberty Loan was well backed by the Empire—the entire personnel of the theater subscribing, and during the last week of the campaign Mr. Moa made a breezy, but earnest little speech between the acts urging the buying of bonds. The lobby of the Empire is rejoicing in a new clock which is inscribed, "Presented by Friends." DOROTHY BENNETT.

FLASHES FROM STOCK STAGES

Jay Packard opened his Newark stock company, week Nov. 12, with "The Heart of Wetona" and "Rich Man Poor Man" for the second week. Both plays were exclusive releases of the Century Play Company, Inc. Elsie Esmond and John Lorenz played the leads. Claude Miller had charge of the directing.

H. S. Bishop, manager of the Playhouse in Oakland, Calif., played "Rich Man Poor Man," week Nov. 12.

The Municipal Players of the Academy of Music, Northampton, Mass., will give "Quincy Adams Sawyer," week Nov. 25.

A new stock company will soon open at the Strand Theater, Hoboken, N. J., and they will be known as the Strand Players, their opening bill will be "Little Peggy O'Moore," which has been released more times for stock than any other play this season. It's a Century Play.

FLORENCE SHAW.
Favorite in the Far West.

Unlike most girls entering the legitimate drama, Florence Shaw has "gone in" for character studies and in the year and a half she has been on the stage, the greater part of the time with the Ed Redmond Players in California and Nevada, she has gained considerable prestige by her exceptionally clever portrayals. The fact that she is an unusually pretty girl lends additional interest to her work, for she considers no make-up too unbecoming or grotesque to cause a halt in her progress up the ladder of success. She is the daughter of Jack Shaw, one of the best-known "backstage" theatrical men in California.

THE THING AT ATLANTIC CITY

Plot, So-Called, of "What's Your Husband Doing?" Which Is Having a Run—People and Moving Picture

ATLANTIC CITY (*Special Correspondence*).—The new farce, "What's Your Husband Doing?" from George V. Hobart, created a lot of merriment about the Apollo Theater at its three-day run starting Nov. 5. Brief mention was made of this play in last week's MIRROR.

The story itself is farcical. Two barristers whose better halves disapprove of their divorce business are persuaded—one by a youthful husband who has invested some money in a roadhouse, and the other by the husband's wife who suspects her spouse of undue playfulness when "booze" is near him—to accompany them to the Honeysuckle Inn. The lawyers' wives have planned a little surprise dinner for them at the same inn. Then the wives, having become aroused over their husbands' conduct with a reputed correspondent, threaten to go home to New Haven. Instead, however, they go back to the inn to get back the money paid in advance for the surprise dinner. The husbands each accompany a client to the inn, but without the other's knowledge in advance. Now the inn has been suspected of using absinthe in a cocktail for which it is famous. Selling absinthe is against the law and therefore the inn is under the surveillance of the country police. The one lawyer arrives in search of the suspicious wife who was to meet him there. While waiting for him she has imbibed of the cocktail, which is supplied by the management as an inducement to business. She falls under its influence and is sleeping on her escort's shoulder when his partner, the other lawyer, finds him. The supposed correspondent has become "housekeeper" of the inn. To her come the lawyers' wives seeking their money, which they get, but not soon enough to escape the raid which the police make, arresting everybody in the place.

The first act had something missing—the humor seemed somewhat forced and the members of the cast had lines that were entirely too much extended.

But the second act helped liven things up. It was uproariously funny, especially Mrs. Ridley's unintended inebriation. The police raid didn't fit in just right—it sent the otherwise interesting act too close to the burlesque to say the least. In the opening of the third act, which is set in the county jail, there is again that forced, inane humor which marked the opening act. However, the farcical trial of the prisoners and the questioning of the witnesses saved the day—or rather the night. The end was, of course, expected and satisfactory.

With one or two exceptions the cast was satisfactory. To Hale Hamilton and Jed Prouty, as the lawyers, goes the major portion of credit for the fun-making. Virginia Hammond and Charlotte Ives were capital. But the closest second for honors was Clara Mackin, as Sylvia Penaywise, a slangy, laughing pseudo-corespondent. While long-winded speeches with which she was burdened in the first act partly hid her ability, she more than made up for this lapse during the succeeding scenes.

Jane Cooper, as Mrs. Ridley, the young wife who unwittingly becomes intoxicated, gave a three-cornered crying "jag" that brought gales of laughter from the house. Joe Conyers, as the bucolic chief of police, made a clever rural officer performance. The audience was also pleased with the work of Gus Heege, as a plain-clothesman-waiter.

On the whole, while the show lacks polish, it is the sort of a performance that will make the audience unbutton the top button of its waistcoat and settle comfortably back for an evening of real fun.

Sharps and Flats

The resort got its first touch of real sport along the beach front this week when championship wrestling bouts got their winter introduction at the New Nixon Theater under the management of Fred E. Moore, manager of the Apollo. The mat shows will be continued for the balance of the winter on the average of three a month at the same playhouse as the result of the large following the first bout secured.

"Madame Cecile," a comedy of romance by Louis Ansbecker, author of "The Enchanted Woman," and featuring Kathryn Kidder and Mme. Yorska, opened at the Apollo for a three-day run on Nov. 8. It is produced by Stewyn and company.

Emily Stevens, the emotional actress, was well received in the first presentation of the new Metro picture, "Outwitted," screened at the Colonial Theater this week. Gladys Brockwell, in her best picture play, "Conscience," was seen at the same house. "Intolerance" is back here for another showing.

"A Firefly of Tough Luck," starring Walt Whitman, was seen at the City Square as the feature of the week there. "The Lash of Power," with Carmel Meyers, found capacity houses at its presentation at the Cort Theater, as did Mary Pickford in "Rebecca of Sunnybrook Farm."

Robert Warwick was seen to advantage in the first appearance here of "The Mad Lover," flashed at the Bijou Theater. Doris Kenyon pleased patrons of the same house in "The Great White Trail."

Dorothy Dalton was a big attraction this week at the Virginia Theater in a Paramount film entitled "The Price Mark."

The roller skating craze has secured a big grip on shore visitors and the big rink on the Garden Pier is receiving liberal patronage.

The Million-Dollar Pier has closed for the first time since its construction, twelve years ago. The big structure is to undergo $25,000 worth of improvements to its interior, and hereafter will go in more strongly for conventions.

The Hygeia Pool, another of the headliners in Boardwalk attractions, has shut down for three months. Many changes are to be made before it is reopened the latter part of January. It will continue under the management of Mark Harris, who has made the place such a success.

The Atlantic City Amusement Association is planning its first annual banquet. As a novelty it is to be served either on the stage of one of the theaters or on one of the piers. Final arrangements will be completed within the next fortnight. Some of the "best" in the game will be the guests at the interesting affair.

CHARLES SCHEUER.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—De Vally, head of the opera troupe that played at the Savoy was arrested for failing to pay salaries to the singers. He gave bail and the matter was arranged.

The Columbia had "Potash and Perlmutter" for the second and last week, Nov. 5. "Pollyanna" followed Nov. 12.

The Alcazar had Stella Mayhew starring for the second and last week, Nov. 5, in "Broadway and Buttermilk." "The Third Party" followed.

The Cort welcomed the return of Anna Held in "Follow Me." She pleased a large audience. The play will run for two weeks from Nov. 5.

At the Savoy, the picture, "The Finger of Justice," is running to full houses. It did not run Sunday because of the opposition by church people. It is the film play of Rev. Paul Smith.

The Wigwam is doing well with pictures and vaudeville. The Strand has the picture, "The Sea Dog of the Barbary Coast." The Casino, Hippodrome, and Alhambra run on to good business. Pantages goes on to good business, giving a picture and a very presentable vaudeville bill.

The Orpheum has Trixie Friganza and company back again, she having been here only a few weeks ago. She is the headliner. Other numbers are Aveling and Lloyd, Wood and Wyde, Betty Bond, Milo, a special added attraction.

The war tax is being charged and no one seems to complain.

The New California, the big picture house that opened Nov. 1, Mayor Rolph having consented to speak that night, is running "The Woman That God Forgot."

A. T. BARNETT.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—"When the Bugle Calls," a patriotic sketch presented at Keith's Nov. 5-10, by Brown alumni for the benefit of Liberty Loan and the *Journal* Army Recreation Fund. Good vaudeville bill. El Brendel and Flo Burt present a comedy sketch called "Waiting for Her Mankichl," Japanese performers.

Emery's Majestic: Maude Leone and company in Willard Mack's latest comedy, "Movie Minnie." Vaudeville and pictures.

Fay's: Oklahoma Musical Prodigies in singing and dancing numbers. Flora Livingstone featured the act with solos on a monster Sousaphone. Photoplays and vaudeville. Dena Cooper, assisted by Robert E. Graham and Reginald Sheldrick gave a dramatic sketch, entitled "The Confession."

Modern: Photoplays Nov. 5-10; Colonial, burlesque; Emery's, "The Other Man's Wife." Victor Lambert portrays the leading role; Grace MacGregor the leading woman; Providence Opera House, "Mr. Jubilee Drax," a four-act melodrama, Nov. 8-10, and New York's Winter Garden's annual revue, "The Passing Show of 1917"; Empire, Gaiety, Bijou, Casino, Royal and Palace show excellent motion pictures to large attendance.

ELMER C. SMITH.

BOSTON

BOSTON, MASS. (*Special*).—Boston has had opportunity of seeing some pleasant and lively musical pieces of late. On Tuesday of last week, Nov. 6, "The Star Gazer" began an engagement at the Majestic which is likely to prove popular. This is a comedy with music by Frans Lehar. Cosmo Hamilton wrote the book and Matthew C. Woodward the lyrics. Mr. Hamilton has done his work well and has made a story that is pleasant and fairly plausible. In the cast are John T. Murray, Beth Lydy, John Charles Thomas, Jeanne Methven, Edna Temple and Wanda Lyon. Mr. Thomas, Miss Lydy and Miss Methven have nearly all the songs and Lehar's music is well suited to their voices. It is rather odd to see a three-act musical comedy with no chorus, but the innovation is pleasing. The story of "The Star Gazer" relates to a visionary individual whose devotion to astronomy makes him absent minded. Mr. Murray as the Star Gazer was the simple being that the author intended, his little strokes of humor being always effective.

At the Park Square there was another new musical play, also in three acts. This was "The Grass Widow," book and lyrics by Channing Pollock and Rennold Wolf, the music by Louis Hirsch. According to one of the Boston papers the piece was taken from "Le Peril Jaune," a Parisian comedy by Bisson and St. Albin. The adapters have done their work well and for once we have a musical comedy with a real plot and a real story. Natalie Alt and Howard Marsh are both excellent singers and do much to make the play a success. George Marion has a bit that is wonderfully well done. Settings and costumes are lavish and magnificent, and "The Grass Widow" is bound to be a success. At the Plymouth, "Misalliance," with Maclyn Arbuckle and Katherine Kaelred opened last evening to an enthusiastic house. Boston likes Shaw and this is one of his best plays. At the Hollis, Maude Adams in "A Kiss for Cinderella"; Colonial, David Warfield in "The Music Master"; Tremont, "Turn to the Right"; Wilbur, "Love o' Mike"; Shubert, "Show of Wonders," a Winter Garden entertainment that has greatly pleased Boston playgoers; Copley, "The Man Who Stayed at Home." At the Boston Opera House the Creatore Grand Opera company is giving its final week of opera. The prices are popular and good audiences are seemingly assured for the remainder of the engagement.

D. CLAPP.

MACON, GA.

MACON, GA. (*Special*).—Grand: Keith vaudeville, Oct. 29, 30, good houses; "Beauty Shop," capacity; "Stop, Look and Listen," Nov. 3, fair houses; "Mutt and Jeff," fair houses, Nov. 5; Keith vaudeville, Nov. 6-9; "Pals First," Nov. 10. Capital, feature pictures, Nov. 5-10; Palace, feature pictures, Nov. 5-10; Princess, serial and comic pictures, Nov. 5-10.

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CHICAGO

CHICAGO (*Special Correspondence*).—"A Successful Calamity," with which Gillette and his company opened the new Studebaker Theater, Nov. 5, seems to be in for a long run similar to that which Gillette had at the Booth in New York.

"Why Marry?"—Under this title a comedy by Jesse Lynch Williams, well known as a short-story writer, had its premiere at Cohan's Grand Opera House, Monday evening Nov. 5, with Nat C. Goodwin and Arnold Daly as co-stars. The play deals with a pair of idealists in love, who try to defy conventions. Others in the company are Edmund Breese, Estelle Winwood, Ernest Lawford, Lotus Robb, Beatrice Beckley and Harold West. The production is made under the auspices of Selwyn and Company.

The Blackstone Theater changed its attraction on Sunday night, Nov. 11, when Messrs. Lee Shubert and John Craig presented Walker Whiteside in the four-act drama "Mr. Jubilee Drax." This is the work of the former Chicagoan, Walter Hackett, and Horace Annesley Vachell, and was presented with a cast in which Mary Young is featured. Others in the company are Margaret Dale, Margaret Greene, Hubert Druce, Walter Walker, Sidney Bracey, William Morris and William Bonnell. "Mr. Jubilee Drax" is in four acts, representing scenes in Constantinople, London and Paris.

Ruth Chatterton will begin an engagement at Powers' Theater Monday, Nov. 19, in "Come Out of the Kitchen," a comedy by A. E. Thomas. Her company will include Bruce McRae, Barbara Milton, Frances Goodrich, Raymond Walburn, Fleming Ward and Robert Ames.

Estelle Winwood, the leading woman in "Why Marry?" which was produced last week, is a newcomer in Chicago and was recently with Gillette in "A Successful Calamity."

The following hold over:

"The Man Who Came Back," seventh week at the Princess.

"Parlor, Bedroom and Bath," sixth week at the Colonial.

"Oh, Boy!" twelfth week at La Salle.

"Miss Springtime," fourth week at the Illinois.

"Canary Cottage," sixth week at the Olympic.

"Seventeen," sixth week at the Playhouse, with matinees Wednesday, Thursday and Saturday.

"The Willow Tree," fourth week at the Blackstone.

"Upstairs and Down," twelfth week at the Cort.

"The Thirteenth Chair," tenth week at the Garrick.

This is the final week of "The Thirteenth Chair." Its successor is "The Passing Show of 1917."

REV. BACH.

ELGIN, ILL.

ELGIN, ILL. (*Special*).—Manager Newman of the Grand Theater announces that he has cancelled all his road attractions for the season of 1917-18, and that "Very Good Eddie," which appears Nov. 7, was his last traveling attraction for the Winter. Mr. Newman gives as his reason the H. C. L. and the war tax. So Elgin people will of necessity have to go to Chicago to see their food theatrical attractions and musical comedies. Mr. Newman will display moving pictures on week nights and vaudeville on Sundays only. "Very Good Edie" practically sold out.

Feature pictures only at the Star, Temple and Orpheum, good business.

(MRS.) JESSIE A. DUNBAR.

SEATTLE

SEATTLE, WASH. (*Special*).—The attraction at the Metropolitan was "Pollyanna," Oct. 24-Nov. 3, presented in an excellent manner by a capable company before houses ranging from medium to large. Helen Hayes in the title role displayed her cleverness and skill to the best advantage and won favor. Pantages: The Rigoletto Brothers and vaudeville. Orpheum: Vaudeville, Moore: Nat Halperin and vaudeville. Motion pictures at the Clemmer, Coliseum, Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSERVEY.

PITTSBURGH

PITTSBURGH (*Special*).—HARRY LAUDER came to the Alvin Theater for one week's engagement Nov. 5. Mr. Lauder spoke several times while in Pittsburgh in behalf of the $100,000 campaign of the War Camp Community Recreation Committee. Not only did the little Scotchman swell the campaign fund by his own personal gift of an autographed one hundred bill which sold for $5,000, but the fountain pen with which he autographed the bill was auctioned for $250, and the second pen which he used to sign the subscription blank brought $100.

"Pollyanna" again came to the Nixon week of Nov. 5. Patricia Collinge played the Glad Girl. Miss Collinge expresses with simplicity an affectionate Pollyanna, and was able to bring tears to the eyes of her audience in her pathetic plea to the portrait of her mother to come and love her little girl so lonely and unloved. The supporting company contained some players who themselves have been stars—Maude Granger and Helen Weatherly. Joseph Jefferson plays the prominent role of the doctor. Oswald Yorke portrays the role of John Pendleton; Beatrice Moreland the role of the hardened aunt of Pollyanna. "Cheating Cheaters," current week.

"The Man Who Stayed at Home" began its fourth week at the Pitt.

"Mutt and Jeff Divorced" drew big audiences at the Lyceum during their engagement beginning Nov. 5. Earl Reading and Jerry Sullivan presented Mutt and Jeff better than ever.

Vaudeville at the Davis week of Nov. 5 had two headline features—Sam Bernard and Percy Haswell. Miss Haswell presented a clever little act named "Heartease." One of the best numbers on the bill was an Oriental-Occidental novelty—a Chinese conception of American songs and dances.

Dave Marion's show at the Gayety, "The Mile-a-Minute Girls" at the Victoria, "The Sweeney's Reception" and "The Dream of the Red Lounge" at the Academy were offered week of Nov. 5.

R. M. NEWLYN.

OIL CITY

OIL CITY, PA. (*Special*).—The Opera House in this city is now under the direction of Max Stahl, proprietor of the Lyric, the largest moving picture theater in the city. Mr. Stahl took over the lease of the Opera House, made many needed alterations and improvements and has thoroughly renovated the building and brought it strictly up-to-date in every manner possible. He inaugurated a season of vaudeville until he could arrange his bookings of road attractions and met with splendid success. All the attractions have found business excellent, this being particularly true in the engagement of "Oh, Boy!" Oct. 18, when the "S. R. O." sign was brought out. "There She Goes" also did a splendid business, Oct. 20, while "Nothing But the Truth" found the engagement profitable, Oct. 22. Richard the Wizard, week Oct. 29. "The Birth of a Nation," Nov. 6; "One Girl's Experience," Nov. 7; Jules Larvette' Circus, Nov. 8-10. Manager Stahl has secured the services of Albert H. McElroy, managing editor of the Evening Blizzard, as assistant manager of the theater. Mr. McElroy for a number of years has been the correspondent of the MIRROR in Oil City and has a wide acquaintance throughout the dramatic profession.

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MOBILE, ALA.

MOBILE, ALA. (*Special*).—The season of 1917-1918 opened at the Lyric with "A Million Dollar Doll," Oct. 5, to good business. "Very Good Eddie," Oct. 11, 12; good company, to fair business. "Nothing But the Truth," Oct. 13; good business. Al G. Fields Minstrels, Oct. 22, 23; "Garden of Allah," Nov. 2. Manager Mike McDermott announces a fine line of attractions, and having the Lyric out in all new interior finish, the entire house is attractive. Barnum and Bailey's Circus, Oct. 16; two performances, and pleased.

Waddie and Lindsey Minstrels, a local organization and being composed of a good many of the local talent, opened at the Strand, Oct. 16, giving a satisfactory performance to large business. RUBEN B. RICHARD.

REPORTS FROM MIRROR CORRESPONDENTS

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—Jane Cowl in "Lilac Time," is the very attractive offering for the current week, commencing the engagement to a very large and enthusiastic audience. "Ziegfeld's Follies" follow.

Oliver Morosco offers again for a return engagement his brilliant comedy production, "Upstairs and Down," at the Belasco, to a very large and thoroughly amused opening audience that pleasantly remembers the play's premiere at this house last season as a distinctly novel and entertaining presentation. This smart comedy of society and its servants is again in the artistic keeping of a typical Morosco cast, the same as appeared in New York. "A Leave for Incurables," with William H. Hodges, follows.

A capacity audience greeted Dr. Muck and the members of the Boston Symphony Orchestra at the concert given by that superb organization at the National last Tuesday afternoon. A spirited rendition of "The Star Spangled Banner" preceded the program. Dr. Muck was forced to respond to a curtain call.

Jules Eckert Goodman's dramatization of Robert Louis Stevenson's famous story, "Treasure Island," is the current week's attraction at Poli's, drawing very large houses. The entire cast, headed by Ruth Dettin and Herbert Ashton is a very capable one and the scenic production most elaborate.

B. F. Keith's has a crackerjack bill for the present week.

The National Theater's roll of honor—now in the United States service—includes Miles Shipman, field artillery; Russell F. Lynch, naval reserves; Zip Lawlor, infantry; Morris J. Comer, field artillery; Andrew Keefe, engineer corps; Norman Nicholls, infantry; Charles Ratto, machine gun corps; Walter Jones, machine gun corp; John Harding, engineer corps; Roy Van Norman, aviation corps; Patrick Moran, naval reserves, and Henry T. Ball, naval reserves.

The Australian composer-pianist, Private Percy Grainger, "second class" musician in the Fifteenth New York Coast Artillery Band, stationed at Fort Hamilton, will appear as the soloist with the Symphony Society of New York, Walter Damrosch conductor, at the concert to be given at the Belasco, Nov. 26.

George Stone and Etta Pillard, prime favorites in burlesque as exponents of various forms of terpsichorean art, heads the cast in Hurtig's "New Social Maids," this week's very attractive Gayety offering; "The Boys from Home," a new two-act musical revue; a clever supporting company present Marty Semon, William Barrows, Samuel Wright, Jack Elliott, Jessie Hiatt, Teddy Dupont and Zara Howard.

The second concert of the T. Arthur Smith's popular ten-star series at the National, last Friday afternoon, presented Maud Powell, the eminently talented violiniste, and Theodore Karle, the American tenor, to a large and enthusiastic audience.

Burton Holmes, Sunday night, Nov. 11, New Zealand and Tasmania. JOHN T. WARDE.

HARTFORD

HARTFORD, CONN. (*Special*).—Parson's Theater is playing many excellent attractions this season. Nov. 5, 6, 7, "Her Regiment," a new play with Donald Brian, drew fairly well. The play as a whole is not particularly interesting but several of the musical numbers deserve favorable mention. Last of the week Maude Adams in "A Kiss for Cinderella." The local critics were very complimentary; audiences might have been larger but the house was well filled and gave every evidence of enjoying this charming little play. At present it is difficult to say whether the war tax has affected business at Parson's to any extent.

The Palace is doing the usual flourishing business and the letup in audiences because of war tax has not materialized. The patrons of this house will contribute upward of $25,000 in taxes during the course of the next year. Manager William D. Ascough has eliminated much of the confusion usually caused by the tax, having one window in the box office used for regular tickets and another for passes and children's tickets. Incidentally Mr. Ascough has devised an excellent system of keeping records on tax by using two separate tax statements, each giving a complete and detailed account of taxes taken in on various tickets, etc. This system will no doubt later come into general use as it is the most thorough system which has been devised to date for tax records.

Geraldine Farrar's latest picture, "The Woman God Forgot," proved a popular attraction at the Majestic week of Nov. 5.

It is not unlikely that Hartford may have a little theater of its own sometime during the present year as some of our more ambitious amateurs have been considering such a step for some time past.

Hartford was credited with over 200,000 population in the latest military census; quite an advance over the 1910 census.

SEYMOUR WEMYSS SMITH.

NEW ORLEANS

NEW ORLEANS (*Special*).—A very satisfactory company presenting "The Garden of Allah," was the attraction at the Tulane, Nov. 4-10. The production is advertised as the original one and was surely worth the seeing. "The Beauty Shop," Nov. 11-17.

At Loew's Crescent the features, Nov. 4-7, were: William Schilling in "The Lash"; Brandy & Audry, Harris & Lyman, Lenore Simonson, Adelyne Lowe and company, and a film entitled "The Ghost House," featuring Jack Pickford and Louise Huff. The weekly news bulletin was an additional feature.

The bill at the Orpheum for Nov. 5-11 consisted of Mrs. Thomas Whiffen, Anna Chandler, Ed Lee Wrothe and company, Bert Swor, Leon and Davis, Dyer and Coyne, Gaudsmidth Bros., the Orpheum Travel Weekly and Tosso's Orchestra.

At the Palace, week Nov. 4-10, "Honey Moon Island," Kenney and Nobody, Voltaire and Lloyd, Warren and Frost, Casting Campbells and an excellent first run of photoplays.

The motion picture field continues prosperous at the Strand, Globe, Lafayette, Trianon and the Tudor. J. M. QUINTERO.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—Macauley's Theater was dark week Nov. 4, until Friday, Nov. 9, when Madame Schumann-Heink was heard in concert under the management of Ona B. Talbot. An admirably arranged program was presented, and highly appreciated by a large audience of Louisville music lovers, with whom the madame is a prime favorite.

The attraction at the Gayety, week ending Nov. 10, was the old time favorite, Hartley Campbell's "The White Slave," well performed by an excellent company. Patronage satisfying. Underlined, "Which One Shall I Marry?"

Vaudeville at the B. F. Keith house with five big acts, three performances daily and two changes of bill each week drew large audiences, Nov. 4-10.

Notwithstanding the advance in prices, the prosperity of the moving picture places continues undiminished. The especial features, week Nov. 4, Douglas Fairbanks, Marguerite Clark, Ethel Barrymore, Olga Petrova, and Charley Chaplin.

The students of the dramatic art department of a Louisville educational institution presented in excellent style, as to costume and accessories, and with marked dramatic skill, "Higbee of Harvard," at the Woman's Club, Nov. 9. There was a large audience present and a neat sum realized for a charitable object.

Plans are being made for the establishment here of a new orchestra. It will be under the direction of Prof. Methias R. Oliver, and concerts will be given at intervals during the Winter.

The concert given by Mrs. Carrie Sapinsky, who is professionally known in opera as Cara Sapin, was largely attended and enjoyed. A feature of the program was songs by Louisville composers, Mildred Hill and the late John Mason Strauss. It was a graceful tribute Mrs. Sapinsky paid these home people.

Harry Cook, leader of orchestra at Keith's surprised his friends by recently announcing that he had become a Benedict. He is one of the most popular men connected with Louisville play houses, and is receiving the congratulations of many friends.

The moving picture places of Louisville have adjusted the war tax question by rearranging the scale of prices for afternoon and night occasions by an advance through which all fares end in naught or five, and the troublesome question of the use of pennies is eliminated.

CHARLES D. CLARKE.

PHILADELPHIA

PHILADELPHIA (*Special*).—There is very little to record of interest in the theatrical world this week, there being but one change of bill. At the Forrest, the Follies played a very satisfactory engagement of two weeks and the current attraction is "Rambler Rose," featuring Julia Sanderson and Joseph Cawthorn.

At the Broad, the comedy, "Come Out of the Kitchen," has been well received, and it is such a clean, decent little play that it should have a rather successful run. Ruth Chatterton is pleasing in the stellar role, supported by Bruce McRae and company.

"The Boomerang," at the Garrick, is also having a splendid run. Martha Hedman, the star, was the guest of honor last week at a reception held at the Charlotte Cushman Club.

At the Shubert theaters there are no new attractions this week. "Eileen," the Victor Herbert operetta, is in its third week, while "Good Gracious, Anabelle," another Clare Kummer comedy, is doing well in its second week. Lola Fisher and May Vokes score the biggest hits.

"So Long Letty," is in its second week at the Walnut and business continues to be fair. "The Wanderer" closed a long engagement at the Metropolitan Opera House and Margaret Anglin also closed her engagement here at the Little Theater in "Lonely Soldiers."

The photoplay business continues very good, the censored edition of "The Hungry Heart," featuring Pauline Fredericks, doing a big business at the Arcadia. The Courts have given no decision in the "Camille" case as yet.

J. SOLIS COHEN, JR.

JERSEY CITY, N. J.

JERSEY CITY (*Special*).—A burlesque production of rare good quality is Spiegel's Revue. It includes everything that goes to make up a lively, funny and pictorial stage offering. The cast is headed by Midgie Miller, a soubrette of ability and merit. She is ably supported by Harry Sheppell, the Callahan Bros., Johnnie Walker, Mae Clinton, Emma Cook, Marie Allen and the California Trio. The chorus is excellent. The specialty of Midgie Miller and the Callahan Bros. is one in which all kinds of vaudeville are well exploited. Sliding Billy Watson and company, Nov. 12-17. Burlesque Review, 19-24.

Great is the only term to be used in describing the business being done at Keith's. The bill put on 5-7 (with four performances Election Day) was composed of Tida McMillan and company in "The Logical Thing," which made a hit. Trovato, eccentric violinist, made a fine impression. Barnard and Floyd had a funny skit. "The Story of the Hunt" was told by beautiful living models. Darras Bros., trapeze equilibrists. A tabloid musical comedy, "Sally's Visit," with nine people, mostly girls, was especially good. Donna Drew headed a good cast in the photoplay, "49—'17." Appearing 8-10: Hugh Herbert and company, in "The Lemon"; the Gypsy Songsters in a unique singing turn; Browning and Dean, blackface comedians; Ivy and Ivy, jass musicians; Adair and Adelphi, song recitations; Hally and Noble, in a skit; and Florence Reed as the screen star in "Today." WALTER C. SMITH.

DIXON, ILL.

DIXON, ILL. (*Special*).—Opera Theater (Eastman and Rorer, managers): Season opened Nov. 7 with Dillingham's production, "Stop, Look, Listen," which pleased capacity business. Family Theater (R. H. Rorer, manager): High-class vaudeville and first-grade motion pictures, to capacity business. Princess (George Slothower, manager): First-class motion pictures, to capacity business. H. A. ROE.

THE THEATER WORKSHOP

Scope and Mission of the Organization Explained by the Executive Secretary

Editor of THE DRAMATIC MIRROR:

Dear Sir: I trust it is not too late to say a few words in connection with your interesting editorial of the 13th, relating to the Theater Workshop and the Stock company. In the first place, permit me to correct what may be an erroneous impression conveyed by your use of the word "school" as related to the Theater Workshop. It is not a school in the sense of having any prescribed curriculum or courses, or graduation requirements. It is a school only in the sense that a stock company is a school, or a road company is a school, or any opportunity to practice one's art under capable direction is a school.

The weekly change stock company, however, is not the model on which the Theater Workshop is based; rather the older form of repertory stock, with the difference that instead of there being as yet a permanent company, which it is hoped will some day grow out of the present organization, the casts of the same plays are continually changing, as the players come and go.

The purpose of this is to give as many players as possible a chance to work at their art, when not otherwise engaged, and to appear as in a show-case, as often as bookings can be obtained. In order to make sure that these bookings will be filled it is necessary to be sure of the casts; and to be sure of the casts, it is necessary to duplicate them; so that the players may be released at any moment when a regular engagement offers. These duplicate casts are not understudies. They are of equal importance with the originals and sometimes improve upon them.

There is also an amateur department connected with the Theater Workshop. This has been established for two reasons; in the first place as a reserve for the duplicate casts, to make them safe for bookings, where sufficient professional players are not available to meet the individual requirements of any special play. There are a number of clever amateur players in the city, who have played about in the amateur and semi-professional organizations until they have become almost as skilled as seasoned professionals. They are fixed and dependable.

The second reason for promoting the amateur department of the Theater Workshop is of quite a different nature; namely to guide and improve the haphazard standards of interpretation for which the Little Theater movement is responsible. The Little Theaters, while creating a large audience for good dramatic literature—better in fact than the commercial manager dares to risk—have lowered appreciably the standards of acting, by throwing over all traditions and becoming a law unto themselves.

There is getting to be a wide-spread idea that the art of acting is really no art at all; whereas it is the most difficult of the arts, when it is an art at all. Then, too, of all the arts except music, that of the theater is the most evanescent. Its appreciation must be instantaneous; and without appreciation no art can survive. It is therefore important that this wide-spread theatrical impulse as shown in the Little Theater movement, should be guided and directed.

Walt Whitman says, "To have great poets, there must be great audiences too." Any great art must have a great and appreciative audience. Why leave the work of educating such an audience entirely to amateur organizations? It has already been demonstrated that a taste for fine music is cultivated only by hearing it many times very well rendered, and much has been done by good musicians to popularize fine music, with the most gratifying results; but comparatively little has been done except by a few individuals, and nothing at all in an organized way by the acting fraternity, to bring home to the people in their own communities first-class interpretation of the best dramatic literature.

It is only in this way that the country-wide audience which once existed for the drama can be restored. If one wishes to be convinced of the difference between the volume of the audience for professional companies now and fifteen or even ten years ago, one has only to compare the space devoted then and now on the pages of the MIRROR to "Dates Ahead."

It is up to the players themselves, especially those who have "arrived" to improve these conditions and widen the field of appreciation for their own advantage and for that of the profession at large; but they can do it only through organization and devoted personal service. It is only by such means that a radiating center, truly representative of the ideals of the theater in this country, as an art and a profession, can be established. Only in this way can the traditions of the theater be revived and passed on as they were in the older stock companies. Only in this way can their own art register and survive for the benefit of those who come after. Now, production comes and goes and leaves no trail behind except in the ever changing offices of managers and agents. The companies disband. The prompt books disappear and the players have no roots anywhere, except in specialized social clubs. Hence the Theater Workshop.

New York, October, 1917.

GRACE GRISWOLD,
Executive Secretary the Theater Workshop.

REPORTS FROM MIRROR CORRESPONDENTS

DALLAS, TEX.

DALLAS, TEX. (*Special*).—Majestic, Interstate Vaudeville, Steve von Puhl, manager: Week of Nov. 4. A mere ten cents extra per first-class ticket has no effect whatever upon the devotees of big time vaudeville as dispensed by this popular playhouse. Three Weber Girls open in vocalities and acrobatics to a good reception. Ben Bernie and Phil Baker, the former on the violin and the latter on the piano accordion. Class is written all over the stage the minute they come on. A riot.

Doc Baker and his "Magazine Girls," with Polly Walker could be made into a capital little musical skit with a new book. As it stands, however, the stuff doesn't quite leap over the foots. Polly Walker is a dainty demoiselle and a clever dancer, but was in bad voice the opening night. Ole Doc O'Neil, sometimes called "The Funniest White Man Alive," was billed for the fifth spot, but did not show up.

A decidedly original and snappy tabloid comedy drama, entitled "Peacock Alley," is presented by Vivian Blackburn, Elwood F. Bostwick and associate players. Lewis Allen, the author, deserves great praise for the artistic manner in which he has condensed so much real comedy, pathos, satire, and drama into such a short time. Miss Blackburn is capital in every respect, and the same also applies to Mr. Bostwick with as much enthusiasm. "The Wife Question," a perfectly screaming song, dance and patter turn by Matty Medlin, George Watts and Sid Townes registers a decided hit.

Dallas Opera House, Mamie Greenwall, manager: Al Wilson in "The Irish Fifteenth," Nov. 25-29, scored well in a somewhat frothy but enjoyable topical piece. "Her Unborn Child," matinee and night, week of Oct. 30, drew good houses. Jefferson, Pantages, vaudeville. First-class "big-small" vaude; well attended. Feature. 50 cents' worth of fun for 15 cents. Gaiety, the same.

FRANCIS FOLSOM FIFE.

SYRACUSE

SYRACUSE, N. Y. (*Special*).—Emma Dunn at the Wieting in "Old Lady 31," Nov. 1-3, played before extremely appreciative audiences, who showed they enjoyed every minute of the play. Without exception the entire cast was good. With Miss Dunn stand forth prominently Vivia Ogden, May Gayles and Thomas Shearer. However, individual credit for the good work should be given to each of the remainder of the cast.

"The Man Who Came Back" at the Wieting Nov. 5-7, to good houses. An adequate cast is provided for the piece, the leading role being taken by William Crowell and Dorothy Barnard.

Jane Cowl at the Empire in "Lilac Time," Nov. 5-7, played to good houses. The cast is especially good; prominent therein is the work of Ornie Caldara and Henry Stephenson.

FREDERICK E. NORTON.

VICKSBURG, MISS.

VICKSBURG, MISS. (*Special*).—Walnut Street Theater (H. Mayer, Mgr.): This popular little playhouse was dark until Nov. 15, when "The Love Mill" was put on for one night.

Saenger Amusement Company (L. J. Pico, Mgr.): The Alamo and Bijou Dream are still presenting features at these motion picture theaters. The Comedy and Harmony Duo and Marker and Schenck are appearing at the Alamo as an added attraction.

Johnny J. Jones Big Exposition Shows, under the auspices of the Knights of Columbus, played a ten days' engagement here beginning Nov. 7.

OTTO F. WEIMAR.

RICHMOND, VA.

RICHMOND, VA. (*Special*). — Barnum and Bailey's Circus ends season with two excellent performances in Richmond, afternoon and night, to capacity business, Nov. 2, despite the stinging cold. Richmond was the last city on the circuit, and after delighting two large audiences, the tented city left for Winter quarters at Bridgeport, Conn. "Her Soldier Boy" was presented at the Academy of Music, 2, 3, with matinee, 3, to large and well pleased audiences. Full of dash and go, sparkling with quips and jests of exceptional cleverness, and with a musical setting of bright and catchy melodies, "You're in Love," established itself as a musical comedy second to none thus far in the season at the Academy of Music, Nov. 6, 7, and matinee 7. The audiences were not as large as the company deserved, but were very enthusiastic in their frequent and loud manifestations of appreciation. At the Lyric, vaudeville, the bill ranges from mediocre downward.

NEAL and MCCONNELL.

DECATUR, ILL.

DECATUR, ILL. (*Special*).—The Seven Cairns Brothers Company have issued the following: "October 11 we close the most successful season (financially) that we have ever experienced in the history of the show. However, there is a reason, as we play the same territory every year and always give our patrons something worth while. We used 'The Call of the Woods' this season and it sure gave great satisfaction. Our baseball team made a great showing again this season. We played seventy games, won fifty-two, lost sixteen and tied two. All seven Cairns brothers play on the ball team as well as play in the band. We expect to open again in April, bigger and better than ever if we don't all have to go to France."

NORWALK, O.

NORWALK, OHIO (*Special*).—Manager Clary kindly donated the proceeds of a packed house Nov. 2, for the purpose of helping the local militia company now stationed at Chillicothe, Ohio, to celebrate Christmas. Coming: "Alma, Where Do You Live?" Dec. 10, 11; "Cheating Cheaters," Dec. 15; "Flora Bella," Jan. 9; "You're in Love," Jan. 15; Lyman Howe's Pictures, Jan. 21; "13th Chair," March 1.

C. S. HARRINGTON.

HOBOKEN-UNION HILL

HOBOKEN, N. J. (*Special*).—"The Millionaire's Son and the Shop Girl," a melodrama in four acts, was presented at the Strand Theater week of Nov. 5 to a large and well pleased audience. The story is well told and contains plenty of strong dramatic material and clever comedy. The company in merit and ability is far above the average on the International wheel and won instant approval. The house was completely sold out at all evening performances.

UNION HILL, N. J. (*Special*).—This is Anniversary Week at B. F. Keith's Hundson Theater and to celebrate the occasion Manager William Wood presented twelve splendid vaudeville acts from the Keith Theaters, New York City. "The Rising Generation," a clever juvenile company of eighteen talented youngsters, took the house by storm. Others who came in for their share of applause were Turner and Grace, juggling pantomime novelty; Fritz Wynne, singer; The Cecile Trio in a unique offering; Hallen and Goss, versatility A-La-Carte; Barnes and Robinson, Mr. and Mrs. Arthur Cappelin in their domestic comedy, "Our New Girl"; Leonard and Willard in "Outside the Inn," the Wilson-Aubrey Trio, Pathe Weekly and Christy comedy, "Some Kid," closed one of the best bills of the vaudeville season.

CHARLES A. BITTIGHOFER.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou, bill of Nov. 5-10: President Zelaya's son, of Nicaragua, was the special feature of a strong bill. The young man is an excellent pianist and his playing made a big hit. "What Happened to Ruth," a satire in one act. Warner and Aster, Bevan and Flint, The Archer Trio. Pearl White in "The Fatal Ring." Pathe News. Charlie Ray in "The Son of His Father." Charlie Chaplin in "The Adventurer." United States Naval Reserve Force musical quintet (by special permission of the Government). Feature photoplay, "Little Miss Fortune." American Minstrel Maids, a new one-act comedy, "Lulu's Friend," went big. Adele Oswald in George M. Rosener's "The Woman of It." Tommy Hayden and company, Lillian's Dogs. "The Pawnbroker's Heart." Mollie King in "The Seven Pearls," and Olga Petrova in a great film drama, "The Exile," drew the usual S. R. O. Photoplays at the Academy, Plaza, Globe and Music Hall.

W. F. GEE.

ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—Business here is now getting into steady strides, each house presenting strong programs. "The Brat" at the Imperial, played to full houses week of Nov. 5, in spite of inclement weather. This Keith house is now running two and three vaudeville turns with their regular films. The Opera House has a splendid patronage, drawn by fairly strong bills. Together with the fine turns, the "Red Ace" and "The Gray Ghost" serial films are proving good cards.

F. G. Spencer's theater expects increased box office receipts through "Joan the Woman," Nov. 12. Mr. Spencer continues to add to his chain of theaters, the Amherst was opened Oct. 30.

Manager Trifts, of the Gem, is running six reels of film and two turns with good results.

PERCY GIBSON.

NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*).—The Vendome opened its doors Nov. 5 for the first time in two weeks, when M. Lauganne, editor of Paris *Matin*, delivered a lecture entitled, "Fighting France," and presented four reels of French pictures. After every seat and aisle of the theater were filled, hundreds were turned away.

"Which One Shall I Marry?" with Ruth Lee in the lead at the Orpheum week of Nov. 5. This show has improved its cast since the visit last year and is attracting pretty good crowds. Lorin J. Howard is stage director.

Good pictures are drawing the usual big houses at local theaters, but attendance at picture shows in general is falling off.

MARY ROBERTA STEADWELL.

OGDENSBURG, N. Y.

OGDENSBURG, N. Y. (*Special*).—Opera House, Joseph P. Barnett, manager: "Twin Beds," Nov. 6, gave the best of satisfaction to capacity. This house, closed for some time, has been leased by Joseph P. Barnett, now manager of the theater at Potsdam, N. Y. He will continue to manage both houses.

E. C. J. SMITH.

APPLETON, WIS.

APPLETON, WIS. (*Special*).—Appleton: Oct. 29, 30, "The Crisis." Vaudeville, 31-Nov. 1. Good bill; fair business. Vaudeville, four good acts, 2-4. Business not quite as good as usual.

The admission price for the vaudeville has been raised from 20 cents to 25 cents for adults, due to the war tax. Manager Wininger states that he has raised the admission 5 cents in order to avoid handling pennies in making change, and that by charging 25 cents the Government gets 3 cents instead of the 2 cents they would receive on a 20 or 22 cent admission.

The Rayburn Tabernacle meetings here seem to be affecting the theater business to a certain extent.

WILLIAM W. KISS.

FT. DODGE, IA.

FT. DODGE, IA. (*Special*).—The Gordinier Stock company are drawing excellent business and giving excellent satisfaction at the Magic. Naonles Gordinier, daughter of Mr. and Mrs. S. O. Gordinier, has arrived in the city. She is only nine years of age but is a very clever little actress and takes a great many parts in the plays given by the Gordinier players. Geraldine Farrar at the Strand, 1-3, packed the house, and the picture was well liked by all; while at the Majestic, Madame Petrova (1-3) turned people away. Splendid picture. The Princess is showing excellent vaudeville and two good photoplays to excellent business.

LILLIAN M. RANKIN.

LAWRENCE, MASS.

LAWRENCE, MASS. (*Special*).—Empire (vaudeville and pictures), Ralph A. Ward, manager, Toomey and Demara, proprietors: Week of Nov. 4, first half (vaudeville): Six International Tourists, Adele, Richards and Montrose, Parillo and Girlie, and Yalto Duo. (Feature picture): Dorothy Dalton, in "The Price Mask." Last half, Four Casting Dordeens, McKee and company, Betty Barnel, Musical Wileys, and Ryan and Martel.

"Captain Kidd, Jr." was presented at the Opera House Nov. 5 and proved to be one of the most enjoyable plays seen here in a long time, but only a fair sized, although very appreciative audience witnessed the performance.

Since the death of Manager Oldfield, of the Opera House, James F. Crilley, Mr. Oldfield's business partner, has acted as manager.

Photoplays at the Colonial, Opera House, Broadway, Premier, Star and Strand; all crowded.

W. A. O'REILLY.

SELMA, ALA.

SELMA, ALA. (*Special*).—Academy of Music: "The Garden of Allah," splendid business, week of Nov. 5: "The Beauty Shop," Nov. 8: J. A. Coburn's Minstrels, Nov. 13. Motion pictures at the Academy and Walton.

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TORONTO

TORONTO, CAN. (*Special*).—Royal Alexandra, Nov. 5-10: Clifton Crawford in "Her Soldier Boy," to splendid attendance. Added to dainty music, was a definite plot, and a company that was exquisite. Mr. Crawford, always a welcome visitor here, proved as droll as ever, and Mabel Weeks possesses a brilliant soprano voice. Forrest Huff has a much improved quality in his voice, and Drake Warner and Marjorie Gateson, newcomers to us, were excellent.

Grand Opera House: "The Only Girl," sparkling and breezy as ever, for first time at popular prices to crowded houses.

Princess: Ann Murdoch's first appearance here as a star, and a bright little star she proved. "The Three Bears," a delightful fairy tale by Mr. Carpenter, proved a delightful treat to those who believe in "once upon a time." Mr. Carpenter has improved muchly since he wrote "The Cinderella Man," and charming Miss Murdoch is dainty and alluring. Jerome Patrick is very manly as the little bear, but the best work is done by J. T. Challiee as Bateese, one would think he stepped out of Dr. Drummond's Stories of the Habitant.

Shea's: Joseph Howard and his Song Revue head a vastly improved bill. Mr. and Mrs. Gordon Wilde do a very clever shadowgraph act, and Frank Crumit scored with his stories and darky songs.

Hippodrome: Nothing startling, though a "Lake Shore Tangle," a miniature musical comedy, is bright. Baby Helen is tiresome, but the war pictures are interesting. Capacity attendance.

Loew's: A splendid bill with Beatrice Monell's Sextette an added feature; voices are beautifully blended; the soprano is excellent. Andy Lewis and his company are boring, but Mennetti and Sidelli, two acrobatic comedians are a scream. Large attendance. GEORGE M. DANTZER.

BROOKLYN

BROOKLYN (*Special*).—Nora Bayes headed the Bushwick Theater bill week of Nov. 5 and elicited warm and generous applause. The remaining features on the bill created interest and mirth. JOSEPH R. GARLAND.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Boston 12—Dec. 1.

AFTER Office Hours (Arthur C. Alston): Kansas City 11-17.

ARLISS, George (Klaw and Erlanger and George C. Tyler): N.Y.C. Aug. 17—indef.

BARBARA (Arthur Hopkins): N.Y.C. 5—indef.

BARRIE Plays (Chas. Frohman, Inc.): St. Louis 11-17.

BOOMERANG, The (David Belasco): Phila. Oct. 29—indef.

BRAT, The (United Producing Company, Ltd.): Toronto, Can. 12-17, St. Catherines 19, Galt 20, Guelph 21.

BRAT, The (Oliver Morosco): Cinti. 11-17.

BROKEN Threads (Henry B. Est.): N.Y.C. Oct. 30—indef.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15—indef.

CAPTAIN Kidd, Jr. (Cohan & Harris): N.Y.C. 12-17.

CHEATING Cheaters (A. H. Woods): Pittsburgh 12-17.

CLARKE, Harry Corson and Margaret Dale Owen, Empire Theater, Calcutta, Ind.—indef.

COME Out of the Kitchen (Henry Miller): Phila. Oct. 29—Nov. 17.

COMMON CLAY: Buffalo 11-17.

COUNTRY Cousin (Klaw and Erlanger and Geo. P. Tyler): N.Y.C. Sept. 3—indef.

DAUGHTER of the Sun (Rowland and Howard): Phila. 12-17.

DAYBREAK (Selwyn and Co.): N.Y.C. 12-17.

DE LUXE, Annie (Arthur Hammerstein): N.Y.C. Sept. 4—indef.

DREW, John (John D. Williams): N.Y.C. 12—indef.

END of a Perfect Day (Gaskell and McVitty, Inc.): Neenah, Wis., 12, Wausau 13, Merrill 14, Grand Rapids 15, Marshfield 16, Neillsville 17, Menominee 19, New Richmond 20, Stillwater, Minn. 21.

EVERYWOMAN (Henry W. Savage): Middletown, N. Y. 12, Port Jervis 13, Binghamton 14, Elmira 15, Owego 16, Ithaca 17, Syracuse 19-21.

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22—indef.

FLAME, The (Richard Walton Tully): Salt Lake City, Utah 12-14, Ogden 15, Boise, Idaho 16-17, Baker, Ore. 18, Walla Walla, Wash. 19, Spokane 20-21.

GEORGE, Grace (William A. Brady): N.Y.C. Oct. 15—indef.

GILLETTE, William (Arthur Hopkins): Chgo. 5—indef.

GIRL Without a Chance (Robert Sherman): Elcentro, Cal. 12, Ontario 13, San Diego 17-18.

GIRL Without a Chance (Robert Sherman, Eastern): Lock Haven, Pa. 12, Tower City 13, Bloomsburg 14, Berwick 15, Mt. Carmel 16, Pittston 17, Sunbury 19, Reading 21.

GIRL Without a Chance (Robert Sherman, Western): Minden, Neb. 12, Milford 13, Crete 14, Edgar 15, Tecumseh 16, Fairburg 17, Lexington 19, Carney 20, Shelton 21.

GOOD for Nothing Husband (Robert Sherman, Eastern): Coatesville, Pa. 12, Frostburg, Md. 14, Keyser, W. Va. 15, Thomas 16, Elkins 17, Buchanan 19, Philippi, 20, Parsons 21.

GOOD for Nothing Husband (Robert Sherman, Western): Concordia, Kans. 12, Ellinwood 13, La Crosse 14, Hoisington 15, Kingsley 16, Cimmaron 17, Garden City 19, Pratt 20, Larned 21.

GOOD for Nothing Husband (Robert Sherman): Chgo. 11-24.

HEART of Wetona: St. Louis 11-17.

HERE Comes the Bride (Klaw and Erlanger): N.Y.C. Sept. 25—indef.

JOHNNY Get Your Gun (John Cort): Pittsburgh 12-17.

LILAC Time (Selwyn and Co.): Washington 12-17, Balto. 19-24.

LITTLE Girl in a Big City (Arthur C. Alston): Nashville 11-17.

LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24—indef.

MAN Who Came Back (William A. Brady): Chgo. Sept. 25—indef.

MAN Who Came Back (William A. Brady): Balto. 12-17.

MANTELL, Robert B. (Wm. A. Brady): Scranton, Pa. 12-14, Wilkes-Barre 15-17, Indianapolis 19-24.

MARY'S Ankle (A. H. Woods) N.Y.C. 12-17.

MARRIAGE Question (Rowland and Howard): Milwaukee 11-17, Peoria, Ill. 18-21.

MARRIAGE Question (Rowland and Howard): Vandergrift 12, McKeesport 13-14, Boswell 15, Fairmount, W. Va. 16, Uniontown, Pa. 17, Altoona 19-20, Johnstown, 21-22.

MILLIONAIRE and the Shop Girl: N.Y.C. 12-17.

MISALLIANCE (William Faversham): Boston 12—Dec. 1.

MONTANA (Bankson and Morris): Ansley, Nebr. 12, Broken Bow 13, Dunning 14, Halsey 15, Thedford 16, Seneca 17, Mullen 19, Whitman 20, Hecla 21.

MURDOCK, Ann (Chas. Frohman, Inc.): N.Y.C. 15—indef.

MY Irish Cinderella: Lindsay, Can. 12, Orilla 13, Midland 14, Barrie 15, Guelph 16, Brantford 17.

NIGHT in Honolulu (Gaskell and McVitty, Inc.): Stafford, Kans. 12, Pratt 13, Salina 15, Manhattan 16, Holton 17, St. Joseph, Mo. 18, Hiawatha, Kans. 19, Falls City, Nebr. 20, Shenandoah, Ia. 21.

NOTHING But the Truth (Co. 1, Anderson and Weber): Bklyn. 12-17, Newark, N. J. 19-24.

OLD Lady 31 (Lee Kugel): Pittsburgh 12-17.

ON With the Dance (A. H. Woods): N.Y.C. Oct. 29—indef.

OTHER Man's Wife (Gaskell and McVitty, Inc.): Elkader, Ia. 12, Boscobel, Wis. 13, Woodstock, Ill. 18, Beloit, Wis. 19, Sterling, Ill. 20, Joliet 21.

OTHER Man's Wife (Gaskell and McVitty, Inc.): Worcester, Mass. 11-17.

(1)—Nov. 9

PARLOR, Bedroom and Bath (A. H. Woods): Chgo. Aug. 26—indef.

PATTON, W. B. (Frank Smith): Franklin, Neb. 12, Norton, Kan. 13, Mankato 15, Belleville 16, Fairbury, Neb. 19, Marysville, Kan. 20, Wymore, Neb. 21.

PEG o' My Heart: Columbus 11-17.

PETER Ibbetson (Lee Shubert): B'klyn 12-17.

PIPES of Pan (Selwyn and Co.): N.Y.C. 6—indef.

POLLY With a Past (David Belasco): N.Y.C. Sept. 6—indef.

POLLYANNA (Klaw and Erlanger): Toronto 12-17.

POST, Guy Bates (Richard Walton Tully): N.Y.C. Sept. 3—indef.

ROBSON, May: Rochester, N. Y. 12-13, Ithaca 14, Seneca Falls 15, Syracuse 16-17.

SEVENTEEN (Stuart Walker): Chgo. 1—indef.

SKINNER, Otis (Chas. Frohman, Inc.): Chgo. Oct. 1-Nov. 17.

SO Long Letty (Oliver Morosco): Omaha 15-16-17.

TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27—indef.

TAYLOR, Laurette (Geo. C. Tyler): N.Y.C. Sept. 24—indef.

THREE Bears (Chas. Frohman, Inc.): N.Y.C. 13—indef.

TIGER Rose (David Belasco): N.Y.C. 5—indef.

13TH Chair (William Harris): Chgo. Sept. 2—indef.

13TH Chair (William Harris): Montreal 12-17.

TORCHES, The (Messrs. Shubert): N.Y.C. Oct. 24—indef.

TURN Back the Hours: Pittsburgh 11-17.

TURN to the Right (Winchell Smith and John Golden): Boston, Oct. 1—indef.

TWIN Beds: Greenville, Tex. 12, Paris 13, Sherman 14.

TREASURE Island, Washington 11-17.

UPSTAIRS and Down (Oliver Morosco): Washington 12-17.

UPSTAIRS and Down (Oliver Morosco): Chgo. Aug. 19—indef.

VERY Idea (Anderson and Weber): N.Y.C. Aug. 19—indef.

WANDERER, The (Elliott, Comstock and Gest): Phila. 12-17, Boston 22—indef.

WARFIELD, David (David Belasco): Boston, Oct. 29—indef.

WASHINGTON Square Players: N.Y.C. Oct. 31—indef.

WHAT'S Your Husband Doing? (Hobart-Jordan Co., Inc.): N.Y.C. 12—indef.

WHITESIDE, Walker, Chgo. 11—indef.

WHICH One Shall I Marry? (Rowland and Howard): Louisville 11-17, Columbus 19-24.

WHITE Slave: Indianapolis 11-17.

WILSON, Al H. (Sidney B. Ellis): San Antonio, Tex. 12-13, Victoria 14, Galveston 15, 16, Port Arthur 17, Beaumont 19, Lafayette, La. 20, Alexandria 21.

PERMANENT STOCK

BOSTON: Copley.
BOSTON: Globe.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
BUTLER, Pa.: Lyric.
CHESTER, O.: Family.
CHICAGO: Crown.
DES MOINES: Princess.
DETROIT: Adams.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
JAMESTOWN, N. Y.: Samuel's Opera House.
JERSEY CITY, N. J.: Academy.
KANSAS CITY, Mo.: Grand.
KOKOMO, Ind.: Sipe.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MINNEAPOLIS: Shubert.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OAKLAND, Cal.: Playhouse.
OAKLAND, Cal.: Hippodrome.
OKLAHOMA CITY, Okla.: Palace.
OMAHA: Brandeis.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PITTSBURGH: Pitt.
PITTSBURGH: Schenley.
PORTLAND, Ore.: Baker.
ROCKFORD, Ill.: Grand Opera House.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN DIEGO, Cal.: Strand.
SAN FRANCISCO: Alcazar.
SEATTLE: Wilkes.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
WACO, Tex.: Auditorium.
WALTHAM, Mass.: Park.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

ABORN Opera Co. (Milton and Sergeant Aborn): Pittsburgh Sept. 24—indef.

BEAUTY Shop (H. H. Moss): New Orleans 11-18.

BRINGING Up Father, Providence 11-17.

CANARY COTTAGE (Oliver Morosco): Chgo. Oct 1—indef.

CHEER Up (Charles Dillingham): N.Y.C. Aug. 23—indef.

CHIN-CHIN (Charles Dillingham): B'klyn 12-17.

CHU Chin Chow (Elliott, Comstock and Gest): N.Y.C. Oct. 22—indef.

COME Back to Erin: Chgo. 11-17.

DOING Our Bit (Messrs. Shubert): N.Y.C. Oct. 15—indef.

EILEEN (Joe Weber): Phila., Oct. 29—Nov. 24.

FASCINATING Widow (Darsford Producing Co.): Balto. 11-17.

GRASS Widow (Madison Corey): Boston 5—indef.

HAVE a Heart (Eastern Henry W. Savage): Norfolk, Va. 12-14, Newport News 15, Richmond 16-17, Roanoke 19, Lynchburg 20, Danville 21.

HAVE a Heart (Western, (Henry W. Savage): Cinti, Ohio 12-17, Springfield 19, Dayton 20-21.

HER Regiment (Joe Weber): N.Y.C. 12—indef.

HITCHCOCK, Raymond: N.Y.C. June 7—indef.

KATZENJAMMER Kids, Paterson, N. J.: 11-17.

KITTY Darlin' (Elliott, Comstock and Gest): N.Y.C. 7—indef.

LAND of Joy: N.Y.C. 1—indef.

LEAVE It to Jane (Wm. Elliott, Comstock and Gest): N.Y.C. Aug. 28—indef.

LOVE o' Mike (Elizabeth Marbury and Lee Shubert): Boston Oct. 1—indef.

MAYTIME (Messrs. Shubert): N.Y.C. Aug. 19—indef.

MISS SPRINGTIME (Klaw and Erlanger): Chgo. Oct. 14—indef.

MISS 1917 (Dillingham and Ziegfeld): N.Y.C. 5—indef.

MUTT and Jeff: Cleveland 11-17.

ODDS and Ends of 1917 (Norworth and Shannon):
OH, Boy! (F. Ray Comstock): Chgo. Aug. 21—indef.
OH, Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.
OH, Boy! (F. Ray Comstock): Worcester, Mass. 12-14.

ONLY Girl: Trenton, Can. 12, Belleville 13, Kingston 14, Perth 15, Ottawa 16-17, Smith's Falls 19, Renfrew 20, Pembroke 21.

PASSING Show of 1917 (Messrs. Shubert): Toronto 12-17.

POM Pom (Henry W. Savage): Dallas, Tex. 13-14, McAllister, Okla. 15, Muskogee 16, Tulsa 17, Oklahoma City 18-19, Wichita, Kan. 20, Hutchinson 21.

RAMBLER, Rose (Chas. Frohman, Inc.): Phila. 12—indef.

RIVIERA Girl (Klaw and Erlanger): N.Y.C. Sept. 25—indef.

SHOW of Wonders (Messrs. Shubert): Boston 5—indef.

STAR Gazer, The (Messrs. Shubert): Boston 6—indef.

STONE, Fred. (Chas. Dillingham): N.Y.C. Oct. 16—indef.

STOP! Look! Listen! (Perry J. Kelly): Baraboo, Wis. 12, Richland Center 13, Racine 14, Kenosha 15, Rockford, Ill. 16-17, Manitowac, Wis. 18, Appleton 19, Greenbay 20, Menominee 21.

VERY Good Eddie (Marbury-Comstock Co.): Columbus 13-14.

ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Balto. 11-17.

MINSTRELS

DUMONT'S: Phila. Sept. 1—indef.

FIELD, Al. G.: Austin, Tex. 12, Waco 13, Ft. Worth 14, Dallas 15-17, Shreveport, La. 18-19, Longview, Tex. 20, Marshall 21.

MISCELLANEOUS

THURSTON the Magician (R. R. Fisher): Detroit 11-17.

REPORTS FROM MIRROR CORRESPONDENTS

ALL THAT'S FIT IN SAN JOSE

Every Class of Attractions to Pay Business—New $100,000 Playhouse

SAN JOSE, CAL. (*Special*).—Owing to the proximity of Camp Fremont, where a "Pershing division" of the regular army troops are training, and where between 40,000 and 50,000 soldiers will be stationed within a few weeks, the theatrical situation in San Jose has received a notable stimulus and present indications point to an interesting season here. After many months of "darkness," the Victory Theater was opened here recently by the Ed Redmond Players, who remained for a fortnight, playing to capacity houses in a series of comedies with music. Following them, the Ted Dailey Dramatic stock occupied the theater for another fortnight, staging "Hit-the-Trail Holliday" and "The Eternal Magdalene." The Will King with a large company, mostly girls, is occupying the house at the present time, putting on musical farce with two changes each week.

Meanwhile the following road productions have played to excellent houses at the Victory: George M. Cohan's Revue of 1916, with Richard Carle, Percy Bronson, Ben Linn, Jane Urban, Evelyn Hambly, Marta Golden, Ida van Tine and about sixty others; "The Knife," with Norman Hackett, May Buckley, Cordelia MacDonald, Eva Benton, Clifford Stock, Robert Barrat, Frank Wood, Franklin George and others; "The Mix-Up," with Stella Mayhew in her "garden of glorious girls"; "Watch Your Step," with Vallie Belasco Martin, and Klaw and Erlanger's Western company in "Here Comes the Bride," with Beatrice Nichols, J. Anthony Smythe, Grace Travers, Susanna Morgan, A. Burt Wesner, James R. Liddy, George Spaulding and others.

Sunday, Nov. 4, Max Figman at the Victory in "Nothing But the Truth"; Monday, Nov. 5, Henrietta Crosman in "Erstwhile Susan"; Tuesday and Wednesday, Nov. 6 and 7, La Scala Grand Opera Company, in "Faust" and "Lucia," with Maggie Teyte, guest artist.

Plans for the erection of a $100,000 theater here have been approved and accepted by the Board of Directors of the Southern Development Company of San Jose and work will begin very soon on the building, which will be completed next April. William Binder and E. N. Curtis are the architects and the personnel of the Board of Directors includes Frank Marten (president), Seymour Montgomery, George Douglas, Charles M. O'Brien and A. Anderson, all well-known men of affairs in the community. The new edifice promises to be the last word in modern theatrical construction and will be equipped for vaudeville, pictures or the legitimate drama. It will be Gothic in type and have a seating capacity of 1,803 persons. The stage will be 40 feet wide, 35 feet deep and 35 feet high, while the auditorium will be 80 by 100 feet, with a spacious balcony, the first six rows of which will be devoted to loges. When completed the house will be leased for a long term of years to Ackerman, Laurie, Harris and J. M. Blumenthal of San Francisco, who will make it a unit in their chain of vaudeville and picture houses.

FRANCES ROBINSON.

CALGARY-EDMONTON

CALGARY, ALTA. (*Special*).—Grand, Oct. 29-31, Orpheum vaudeville, the Russian roller skating bear, Arthur Deagon, Burt, Johnston and company, Lloyd and Britt Cooper and Ricardo, "The Retreat of the Germans at the Battle of Arras," and Emily Ann Wellman and company in "Young Mrs. Stanford." Big business. "In Old Kentucky" did good business Nov. 1-3.

Pantages, Oct. 29-Nov. 3: Good bill composed of The Four Readings, Mumford and Thompson, Herbert Brooks, Johnson Dean Revue, Joseph K. Watson, and H. G. Wilson's leopards and panthers.

EDMONTON, ALTA. (*Special*).—Empire, Oct. 29-31: "In Old Kentucky," with a cast fully up to the requirements of the piece, drew good-sized audiences. Balance of the week dark. Pantages, Oct. 29-Nov. 3: Mabel Nanyon and her birds, Bill Pruitt, the cowboy singer; Van and Carrie Avery, "The Cycle of Mirth," tab. musical comedy; Byal and Early, and Donald Sisters. Business good.

Hippodrome: The Favorite musical comedy company in "The Finishing Touches" and "Twenty Years Ago." Capacity.

George Ayleworth, well known in connection with some of the best stock companies Edmonton and Calgary have had and for the past four years manager of the Princess Theater, Calgary, has entered the United States navy and is at present taking the officers' course at Bar Harbor, Mich. He writes that he is in the best of health and enjoys the life immensely.

GEORGE FORBES.

WILLIMANTIC

WILLIMANTIC, CONN. (*Special*).—Gem: Manager Dorman is meeting the theater tax on a fifty-fifty basis, reducing the regular prices ten per cent so the regular house prices include the tax, which is greatly appreciated by the clientele and results in increased patronage. "The Deemster," with Picket S. Orchestra, is immensely attended. "The Fatal Ring" is repeating its great popularity here.

Scenic: Theater tax also collected on same plan as the Gem. Bluebird and Butterfly specials are bringing crowded houses.

Loomer: Here the ten per cent is collected extra without any complaint, as such bills as Mary Pickford in "Rebecca of Sunnybrook Farm," "Fighting Trail," and Marguerite Clark in "The Amason," drew tremendous business. Helmold's Orchestra playing special programs. "Good Gracious Annabelle," Nov. 15.

C. C. PALMER.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace (William O'Neil, manager): The Liberty Belles, a musical comedy, pleased the vaudeville patrons week Nov. 5. Jennings and Black were also satisfactory.

Auditorium (George Freeman, superintendent): Stock was started at this theater week Nov. 12 by a very capable cast of players. The company will be known as the Auditorium Players.

New Park (Harold Corbett, manager): "Good Gracious Annabelle" drew fair houses.

J. J. MAHONEY.

LONDON, CAN.

LONDON, CAN. (*Special*).—Grand Opera House: "The Sky Pilot," Oct. 2, 3, good performance to fair attendance and pleased. "Very Good Eddie," 12, 13, three performances to good business and much enjoyed. "Have a Heart," 25, capacity house thoroughly satisfied. "Fair and Warmer," 26, fair attendance but deserved better. "Everywoman," 27, two performances to large and well pleased audiences. "Mutt and Jeff Divorced," Nov. 1-3, big business at popular prices. "Experience," opened a three days' engagement, 5, to capacity and was favorably received. Feature and comedy films and good vaudeville filled in the intermediate dates and business good.

The Patricia: Recent feature films were Madge Kennedy in "Baby Mine," Elsie Ferguson in "Barbary Sheep," Mary Pickford in "Rebecca of Sunnybrook Farm," June Caprice in "Every Girl's Dream," Maxine Elliott in "Fighting Odds," Theda Bara in "The Serpent," Douglas Fairbanks in "Wild and Woolly," Lillian Walker in "The Lust of the Ages," and Ann Murdock in "The Outcast." Vaudeville only fair but business satisfactory.

The Majestic: A number of local amateurs put on a sketch called "Keeping It Dark," Oct. 15-20, for the benefit of the Soldiers' Comfort Fund and, being a society affair, the house was crowded at each performance. H. Ruthven McDonald, a popular Canadian baritone, is filling an extended engagement and is a strong attraction. Good films, changed three times a week, and a splendid orchestra make this cozy house popular. The Princess Theater retains the Princess Players stock company, now in its eighth week, plays changed twice a week, and good films to fair business.

C. E. A. WEBBE.

KINGSTON, CAN.

KINGSTON, ONT. (*Special*).—There has never been a better line of big attractions than those seen lately at the Grand Opera House, and business has been proportionately excellent. Oct. 10, "The Sky Pilot"; Oct. 13, "Mutt and Jeff Divorced"; Oct. 15, "Fair and Warmer," with the Boston company; Oct. 18, "Everywoman"; Oct. 24, "Have a Heart." This proved to be the best musical comedy seen here in some time. In the cast Flora Zabelle, Katherine Galloway, Irving Beebe and Donald Macdonald, while Billy Kent as Henry, the elevator boy, carried away most of the honors. Nov. 1-3, "Experience," with a matinee Saturday. This is the first time in the history of Kingston that the same show has played for four consecutive performances, and consequently most of the boosters say that this proves it to be better than a one-night stand. The business was wonderful—absolute capacity at each performance and the first real good matinee of the season. It was the "A" company, with Raymond Van Sickle, William Ingersol, Marie Horpe and Jean Downs. Two big pictures, "The Fall of the Romanoffs" and "The Spoilers," were also shown, and the Grand has contracted for all of the Fox Standard Pictures to be shown at popular prices.

The Strand has booked all of the Goldwyn Pictures, the first of which, "Baby Mine," was recently shown. Griffins have adopted a 15-cent and 25-cent scale and present a very long program of two feature pictures in addition to short subjects.

GEO. PHILIP GERSDORF.

JAMESTOWN

JAMESTOWN, N. Y. (*Special*).—Beginning Nov. 5, a complete change was made in the policy of the Mozart Theater, formerly showing only motion pictures. A stage has been erected, completely equipped for stock, vaudeville and road shows, and for the present one act of good high class vaudeville will be shown in addition to the pictures. Managers Peterson and Woods feel that one first class act will satisfy Jamestowners better than several inferior attractions. Acts playing the larger cities (U. B. O. time) will be booked, the bill will be changed twice weekly and no change made in the admission price, except for the war tax. The opening act was Grew Pates and company in "Solitaire."

The Lyric has again changed management, also its name. The little vaudeville house, up to within a few weeks managed by Al Beckerich for the B. C. Keith interests, has been leased from them by Mr. Beckerich and he resumes charge Nov 5, changing the name to the Family Theater. For the opening bill, Dewey and Dewey, Marion Beauclaire and company, Emmy and Lind and Cecille and Bernice were the acts booked.

Bijou: "The Burning Question," with lecture by J. Hillary Martin, drew big business, Nov. 4, 5, and photoplays. Winter Garden, 5, 6, Maxine Elliott in "Fighting Odds."

A. L. LANGFORD.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (*Special*). — "Katinka" gave satisfaction to big business, Nov. 2. Staub's will be dark until 27, when "Have a Heart" plays one night. The Bijou had an exceptionally strong bill, Nov 1-3, Hunting and Francis in "Love Blossoms," Jonia, the Pearl of Hawaii and her Hawaiians, and Corbett, Shepard and Donovan might have been used as headliners. Staub's and the Bijou have merely added the war tax to admission prices as prescribed by the law. The Queen and the Strand are the only two picture houses affected. The Queen has left their 10-cent days the same and are paying the 1 cent tax themselves, but have changed their feature days from 15 to 20 cents, including the tax. The Strand at first announced a tax of 1 cent, but later changed to 10 cents inclusive of tax.

CHAS. E. KRUTCH.

WINONA, MINN.

WINONA, MINN. (*Special*).—Opera House: "Miss Springtime," with Frank McIntyre, Oct. 19, to fine business; best of satisfaction. "So Long Letty," with Charlotte Greenwood, Oct. 29, to a packed house; pep, action, pretty girls, an excellent cast, and Charlotte Greenwood made it easily the banner show of the season. Griffith, hypnotist, Nov. 5-10; "Very Good Eddie," Nov. 24.

F. H. HASTINGS.

SPOKANE

SPOKANE, WASH. (*Special*). — Auditorium: "The Knife" played a two nights' engagement to good business, Oct. 29, 30. Pantages: The "Back to Nature Ballet" was the headliner, 28. Others, the Four Casters, Harry Joisin, the Doris Lester Trio, the Strand Trio, Paul Pedrini. Hippodrome: "Mrs. Otto Fischtl's Tyrolean Troubadours," headed bill of first half week 28. Others: The King Brothers present "Herculean Comedy Athletes"; the Wellington Trio; Hyde and Hardt offer a comedy skit, "The Porter and the Tourist"; Jerge and Hamilton, second half, one-act playlet, "My Country"; Lottie and Walton Brandt, Fiddler and Cole, the Two Caritons, Sigmund and Manning, Harry C. Davis.

Although other theaters in Spokane have boosted admission prices 5 cents to meet the war tax of 1 to 3 cents per ticket, the Hippodrome Theater has not raised prices, but has installed a separate box office in the vestibule, where patrons pay the actual 10 per cent. of the seat price, usually 1 or 2 cents.

REN H. RICE.

SCRANTON

SCRANTON, PA. (*Special*).—Academy: Henry Miller, Nov. 1, date cancelled. "Oh, Boy!" 1-2, with matinee. An excellent company and business. Charles Knowlden, William Proctie, Gertrude Walzel and Leona Thompson were the principals and scored individual hits. Al. Jolson in "Robinson Crusoe, Jr.," 5, to capacity houses. "A Good for Nothing Husband," 6; good company to fair business. The play as used here has been rewritten by Whitney Collins and pleased. "Pretty Baby," 7, 8, with matinee. "Nothing but the Truth," 9, 10. Poli: Two excellent bills, week 5, to the usual capacity houses, with Werner and Amoros Trio in "Love's Folly," the Southern Misses in "Mammy's Dream," Mlle. Carlotta and William Howland in "Luxon Love," Broadway Boys and Girls, Steve White and Marie Oliver in "Some Girl," and others. A new $15,000 organ has been installed at the Regent Theater. Photoplays to crowds at the Strand.

C. B. DERMAN.

OMAHA

OMAHA, NEB. (*Special*).—For the first four days of the week Nov. 5, the Empress Theater presented a bill headed by Lew Welch and company in a sketch entitled "The Prodigal Father." Doyle and Wright presen a comedy and singing number which they call "Fifty Miles from Somewhere." Something of interest to music lovers is the offering of Chabot and Dixon. The Yamamoto Brothers, two sons of Nippon, present a sensational wire and perch act. Photoplay: Mrs. Vernon Castle in "Stranded in Arcady."

"FRAN."

HALIFAX

HALIFAX, N. S. (*Special*). — The Academy Players presented "A Full House," Oct. 29, with Evelyn Latelle making a notable success as the maid. "The Law of the Land" was given with Irene Summerly, Nov. 6. Carl T. Jackson and Louis Albion scoring the biggest kind of hits. R. G. Edwards is giving every play superb stage settings. Business continues good.

JAS. W. POWER.

JACKSON, MISS.

JACKSON, MISS. (*Special*).—A full house at the Century was very much pleased by a good company in "Fair and Warmer," Nov. 1, the house having moving pictures during the balance of the week, arrangements being made to have vaudeville also, with two changes during the week. "Very Good Eddie," 5; Coburn's Minstrels, 9; "The Beauty Spot," 21; Al H. Wilson, 23; "Ben-Hur," 26, 27; "Step, Look and Listen," 1; "You're in Love," 3.

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